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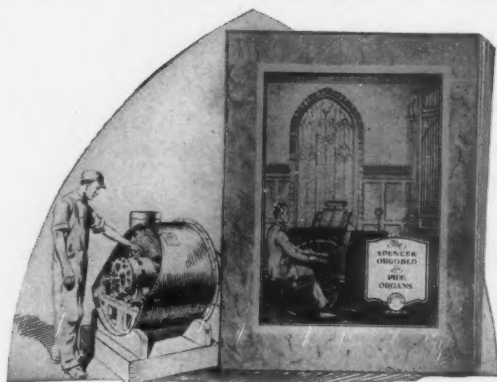
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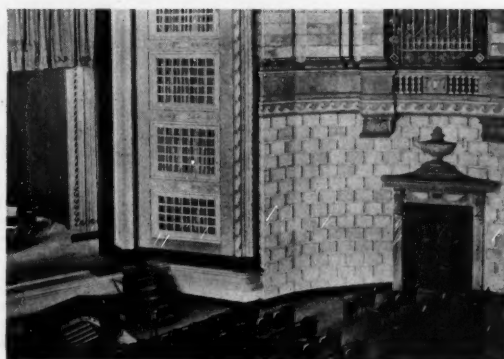
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Douglass—Legende
 Andrews—Sunset Shadows
 Diggle—Caprice Poetique
 Fitch—Reve du Soir (mss.)
 Clokey—Sketches from Nature

ALBERT TUFTS

Poulence—Pastorale Rustique
 d'Evry—Toccata C
 Bach—Prelude Am
 Jacob—Song of the Shepherd
 Clokey—Grandmother Knitting
 Ivanoff—Dance in the Village
 Widor—Finale (2nd)

Mr. Robinson's selections were all by members of the So. Calif. Guild. Mr. Joseph W. Clokey heads the music department of Pomona.

CLARENCE MADER

IMMANUEL PRESB.—LOS ANGELES

Selections from October recitals

A. W. Snow—Distant Chimes
 Grace—Legend
 Bairstow—Evening Song
 Mulet—Thou Art a Rock
 Camidge—Concerto Gm
 Rebikoff—Danse des Odalisques
 Diggle—Vesper Prayer
 Barnes—Esquisse
 Karg-Elert—Mirrored Moon
 Bach—Passacaglia
 Delamarter—Adagietta (Suite)
 Guilmant—Caprice Bf
 Corelli—Gigue (Suite F)
 Noble—Solemn Prelude
 Maquaire—Allegro (1st)

Mr. Alexander Schreiner gave the third of the four October recitals as guest organist, playing Rene L. Becker's Sonata 1, among other things. Mr. Dudley Warner Fitch will be guest organist Nov. 6th. The church issues an attractive folder of each month's recitals, using a special cover-design of unusual merit.

MARTHA B. REYNOLDS

TRINITY—PORTLAND, OREGON

Guilmant—Allegro (Son. 4)
 Federlein—Scena Campagnuola
 Jenkins—Dawn
 Bonnet—Clair de Lune
 Bonnet—Romance sans Paroles
 Yon—Sonata Romantica

PROF. FRANK M. CHURCH

FIRST M. E.—TUSCUMIA, ALA.

Parker—Concert Piece No. 2
 Dickinson—Memories
 Sheldon—Dawn
 Bingham—Cathedral Strains
 Griffiths—Girl on the Farm Below
 Stickles—Matinata
 Nash—Watersprites
 Ceiga—Mirage
 Stoughton—Isthar
 Shackley—Distant Chimes
 Wilson—Apple Blossoms

Mrs. W. S. Wilson won the senior prize of the Ala. F. M. C. with her composition.

SAMUEL A. BALDWIN

COLLEGE OF THE CITY OF NEW YORK

Footé—Suite D
 Yon—Concert Study (No. 1)
 Rogers—Sonatina No. 2 Fm
 Stoughton—Chinese Garden
 Nevin—Will o' the Wisp
 Shure—Enchanted Isle
 Angel's Grotto
 Pilot Gig
 Sea Fan
 Cathedral Cliffs
 Bingham—Harmonies of Florence
 Florentine Chimes
 Primavera
 Savonarola
 Twilight at Fiesole
 March of the Medici

Recital
Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

*PALMER CHRISTIAN

FIRST PRESB.—BALTIMORE

Hanff—Choralprelude
 Rameau—Minuette
 Corelli—Prelude
 Bach—Fugue Cm
 Gilson—Prelude on Ancient Theme
 Rousseau—Scherzo
 Bubeck—Fantasia
 Karg-Elert—Benediction
 Russell—Up the Saguenay
 Lemare—Rondo Cariccio
 Londonderry Air
 Mulet—Thou Art the Rock

Thus on Nov. 7 Mr. Christian opened the rebuilt and enlarged Skinner organ formerly in Grove Park Inn, which Lewis & Hitchcock have enlarged with 1371 pipes, 797 their own and 574 from a donated Roosevelt organ. The recital was broadcast over WCAO. Mr. Frederick D. Weaver will give Sunday afternoon programs regularly at 4 o'clock through the winter.

*†PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Guilmant—Allegro Appassionata (Son. 5)
 Strauss—Traumerei
 Clerambault—Prelude
 Bach—Fantasie and Fugue Cm
 McKinley—Cantilena
 d'Antalfy—Spielende Faune
 Puccini—Mme Butterfly (Finale Act II)
 Wagner—March Tannhauser

SECOND PROGRAM

Saint-Saens—Rhapsody D
 Rudinstein—Kammenoi-Ostrow
 Rogers—Sonata Em
 Karg-Elert—Landscape in Mist
 Grieg—Morning (Peer Gynt)
 Tchaikowsky—Marche Slav

*†EVERETT E. TRUETTE

LEYDEN CONG.—BROOKLINE, MASS.

3-61 Hall

Hollins—Andante D
 Guilmant—Lamentation
 Truette—Angelus. Toccata
 Wolstenholme—Answer
 Bach—Fugue Am
 Fletcher—Fountain Reverie
 Widor—Allegro (5th)

JOHN H. ELTERMANN

MD. CASUALTY CO.—BALTIMORE

3m Austin

Weber—Euryanthe
 Guilmant—Prayer and Cradle Song
 Guilmant—Nuptial March
 Stoughton—Dreams
 Rebikoff—Dance of Bells
 Yon—Hymn of Glory

†GORDON BALCH NEVIN

ST. MARK'S REFORMED—LEBANON, PA.

Ferrata—Overture Triomphale
 Schubert—Ballet Music Rosamonde
 Gaul—Processional (Little Bells)
 Korsakoff—Sheherazade
 Elgar—Pomp and Circumstance
 Holmes—By the Sea
 Nevin—Will o' the Wisp
 Handel—Water Music
 Wagner—Liebestod, Tristan
 Reger—Var Fugue, English Nat'l Anthem

†WILLIAM H. OETTING

PITTSBURG MUSICAL INSTITUTE

Macquaire—Premiere Symphony
 Clokey—Sketches from Nature
 Franck—Choral Am
 Bonnet—Reverie
 Bonnet—Rhapsodie Catalane

*†HENRY F. SEIBERT

ST. MATTHEW'S LUTH.—NEW YORK

Dedicating Austin Organ

Pagella—Maestoso. Allegro.
 Yon—Christmas in Sicily
 Sturges—Caprice
 Brahms—Rose Breaks into Bloom
 Bach—Blessed Jesus at Thy Word
 Ravanello—Christus Resurrexit
 Handel—Largo
 Fletcher—Fountain Reverie
 Bach—St. Anne Fugue
 Kinder—At Evening
 Faulkes—Mighty Fortress

*G. CRISS SIMPSON

FIRST M. E.—EL DORADO, KAN.

Kilgen Organ

Bach—Sonata Cm (Mvt. 1)
 Karg-Elert—Moonlight
 Parker—Scherzino
 Shelley—Cantilene

DR. LATHAM TRUE

CASTILLEJA SCHOOL—PALO ALTO

Humphrey J. Stewart Program

Chambered Nautilus:
 Allegretto Gioioso
 Allegretto Scherzando

The Tempest:

Shipwreck
 Enchanted Isle
 Ferdinand and Miranda
 Caliban
 Ariel
 Masque of Ceres

CORA CONN MOORHEAD

FIRST PRESB.—WINFIELD, KAN.

Organ-Violin-Cello

Widor—Serenade (o. v. c.)
 Schumann—Abendlied (o. v.)
 Pierne—Serenade (o. v.)
 Corelli—O Sanctissima (o. v. c.)
 Schumann—Warum (o. v. c.)
 Albeniz—Andantino Grazioso (o. v. c.)
 Schubert—Du Bist Dei Ruh (o. c.)
 Faure—Sicilienne (o. c.)
 Stoughton—Nocturne
 MacMasters—Toccata
 Chamainer—Lento (o. v. c.)

SOUTHWESTERN COLLEGE

Franck—Chorale Am
 Prelude—Clerambault
 Bach—Three Choralpreludes
 Glynn—Southern Twilight
 Dickinson—Berceuse
 Stoughton—Chinese Garden
 Guilmant—Arienne Marche
 Widor—Adagio (5th)
 Widor—Toccata (5th)

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—HERBERT F. PEYSER in *New York Telegram*,
commenting on the first program of the
series, "Bach and his Forerunners."

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Repertoire and Review

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AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

ROLAND DIGGLE: MORNING SERENADE, 6p. me. A sprightly melody-like theme in the right hand against rhythmic pedal and off-beat left-hand accompaniment, making quiet music of the kind that will be appropriate for the postlude, being a bit too rhythmic and light for preludial uses. A great deal depends upon the choice of beautiful tone colors in the melody part. Presser, 1929, 50c.

ROLAND DIGGLE: CHRISTMAS FANTASY IN MARCH-FORM, 6p. me. In reality the piece is a simple march movement, quite suitable for use as a processional or recessional. The first and second pages move along undisturbed by any special tune or melody, and then suddenly on the third page, while the march continues, we have "Come all ye Faithful" in the pedal, played just as a straight tune, which it is; the pedal tune and the manual march go along merrily together and the device will interest the average audience considerably. On the fourth page we have "Good King Wenceslas" treated the very same way. And finally the hymntune in the pedals closes the piece in a full-organ climax. The piece is recommended to organists in the smaller towns where the congregations are likely to appreciate this type of direct church music rather than the complicated things we as a profession would rather play. There are no difficulties and the pedal themes can easily be made effective. Fischer, 1929, 60c.

J. SEBASTIAN MATTHEWS: CHORAL PRELUDE ON AUGHTON, 9p. me. There are many who think the choral-prelude is the finest kind of church music. To them this piece ought to appeal. It is smoothly handled, so that we do not at any time feel the bareness of an effort to drag in any given tune whether it fits or not; and it is varied enough in treatment to make acceptable service music even for those who prefer to do their own hymn-tuning. If the French art of improvisation were more freely practiced in America the choral-prelude would die over-night, merely because every one of us would be constantly improvising things much superior to what any third person could write for us and our congregations. This seems to be one of the better attempts to hitch up the organ preludes with the hymnal and it makes a really likable piece of music. Ditson, 1929, 75c.

J. SEBASTIAN MATTHEWS: GALILEE, 6p. me. Another choral-prelude on a well known hymn tune, treated rather smoothly and with sufficient regard for the hymntune to enable the congregation to get its appearance wherever used. Ditson, 1929, 50c.

MELCHIORRE MAURO COTTONE: VARIATIONS ON A THEME BY GEVAERT, 15p. d. The theme is the very charming "Sleep of the Child Jesus," or "Le Somneil de l'Enfant Jesus." First we have a simple presentation of the piece, after the manner in which Dr. Dickinson's arrangement made it famous for choral use. Next we have Variation 1, melody in the right hand, continuous semiquavers in the left;

Var. 2, faster running passage in the right hand, melody in the left; Var. 3, *fff* on full organ, somewhat in plain harmony with the theme appearing both in the soprano and in the pedal part, in canon form; Var. 4, simple variations; Var. 5, rapid pedal passage against the simple unaccompanied theme in octaves for the right hand; Var. 6, a mixture of styles; Var. 7, *fff*, brilliant runs in the manuals, theme in the pedals; and that's the end of a work that makes quite a little work for the organist. Fischer, 1929, 75c.

T. TERTIUS NOBLE: CHORAL PRELUDE ON DOMINUS REGIT ME, 4p. md. A very scholarly piece of writing in 12—8 rhythm, with the tune used in two sections, each played but once and in the left hand part where it is most effective. Schmidt, 1929, 50c.

T. TERTIUS NOBLE: CHORAL PRELUDE ON DRUMCLOG, 5p. me. Another piece of musicianly writing, this time around a tune that will not be so well known to the average congregation. Schmidt, 1929, 60c.

R. DEANE SHURE

THE ENCHANTED ISLE

Four Sketches of Bermuda, 28p. md. When we speak in a foreign tongue we do well to employ an interpreter. Organ music to the masses is a foreign tongue and Mr. Shure employs as his interpreter a set of descriptive titles. He has already done this in two previous suites, **THROUGH PALESTINE** and **ACROSS THE INFINITE**, and thus given organists something of practical value both for concert and for church.

ANGELS GROTTO, the first movement of the present suite, is a melody over the usual accompaniment, a little similar to the famous **SPRING SONG** of Mendelssohn, only with the modern touch of both harmony and melody. The middle section is a warmer, more lovely melody, one that will make a stronger appeal of itself. Instead of being a formal melody and that's all (as the Mendelssohn example) this is rather a dynamic melody, a dramatic melody, that lends itself to an original interpretation, each performer following his own style.

THE PILOT GIG, with its sub-title, **Barcarolle and Mariner's Song**, is in two distinct moods. The first is a melody in minor key, which is given varied treatment and exerts itself rather freely in any manner it chooses. The middle section is *fff*, a melody doubled in the two hands, against staccato chords, with intense dramatic possibilities. The minor key changes to major, for the recapitulation, and the piece ends, after many interesting musical effects, *pianissimo*. It calls for a real scheme of interpretation; merely playing the notes is not enough; but if given a little thought, plenty of registrational effort, and a touch of the dramatic and assertive, it will make a highly effective piece of music.

SEA FAN, or **Submarine Gardens**, is more frankly melodious and musical in its appeal than the other movements. It is the simplest piece in the set, and yet it avoids monotony, presents many opportunities for an excellent use of the organ and its wealth of color, and fits in with the suite in every way.

CATHEDRAL CLIFFS is the finale and ruggedness seems to be the aim. There is the use of the Chimes in excellent fashion, for a special effect, which the Chimes successfully afford in this case. There is also the effect of a stalwart theme tramping steadily onward in octaves against anything the other hand cares to do about it. Then another device is the repetition of chords rather low down in the lefthand part. Nothing goes on for many measures at a time; the Composer has too many devices at his command; he does not need to keep on using the same thing over and over again. Towards the close there is a **Mermaids' Hymn of Thanks**, with Eng-

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Superior tonal qualities, highly developed systems of construction, and competent Service attention, have established the Aeolian Organ as a desirable, dependable, and in the last analysis, an economical purchase.

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New York

lish Horn in the left hand and Harp in the right; afterwards the Vox Humana. The piece ends *fff* on a brilliant and rugged bit of music that carries the idea of the title right to its very close.

The Suite makes a genuine contribution to organ literature. We do not expect it to make a contribution to the theory of how to write counterpoint for the organ, but it comes very close to doing that also when it uses the uninteresting technical stuff of music in order to produce for public consumption something that is clothed with a living spirit. Titles always help; there is a great deal in a name. This Suite goes famously well with its name and its intention. Fischer, 1929, \$1.50.

CHRISTMAS

ERNEST A. DICKS: "THE PROMISE AND THE NATIVITY," the first of three "parts" of a cantata. Two pages of introduction for piano, then a page for sopranos, and then tenors, and the chorus enters; after this, two pages of contralto solo, then tenors and basses in unison, followed by the soprano, etc. Most of the work goes to the solo voices, with but little for the chorus to worry over. Schmidt, 1928, 30c.

WM. A. GOLDSWORTHY: "CHRISTMAS BABE," *cq.* 8p. e. An attractive little carol-anthem of the lullaby type, founded on an appealing little motive that works up nicely and lends itself to excellent treatment without violating the simplicity so essential to an anthem of this text and style. Though the score does not indicate it, the anthem can be sung without accompaniment and ought to be very effective that way. There is not a great variety of materials used; instead the composer is conservative with his theme and makes the best use of it. The result is a close-knit work that is both good from the structural viewpoint and good from the even more important viewpoint of making appealing Christmas music. Ricordi, 1929, 15c.

Arr. HOWARD D. MCKINNEY: "A MYSTERY FOR CHRISTMAS," a Christmas play for choirs that can undertake the necessary staging, costumes, characters, etc. etc. The arranger selects music that will help put the work over "in the Mediaeval Manner," writing some of the music himself when necessary. Technically the music is easy to sing, and if the action, stage, and costumes have been carefully managed, there ought to result an impressive Christmas pageant. The music opens with short introduction, then short bass solo, then sopranos in unison, and finally a Besancon carol. As a sample of the liberty with which the arranger scores his play, there is a trumpet theme from Strauss, for the organ reeds, given on merely a single staff. This is followed by a Gloria by full chorus, and then an unaccompanied song by Gabriel. Bach, Zipoli, Praetorius, Cornelius, Nachtigall, Musculus, and others furnish the necessary music. Choirmasters who are contemplating a pageant of any kind would do well to examine this work first. Fischer, 1929, \$1.

XVII CENTURY: arr. Montani: "SLEEP MY LITTLE ONE," arranged for quartet or chorus, and also for 3-part women's voices, with rather elaborate accompaniment. The melody upon which this is founded is already known by reason of several other versions published a few years ago; it is a charming melody. Fischer, 1929, 15c.

FOR PEACE CELEBRATIONS

REV. ARNOLD G. H. BODE: "HE MAKETH WARS TO CEASE," *cq.* md. 13p. An unusually good anthem exactly meeting the needs for such occasions

as Armistice Day. It opens with short but effective introduction, followed by introductory bass sentence, and then the chorus begins painting a mild harmonic picture, slowly rising in pitch and power, till the men's voices in unison shout, "He maketh wars to cease". Then we have some slightly contrapuntal materials, and a little later we plunge into fugal style which carries through the second half of the anthem and brings us to a brilliant climax in harmonic style. Both for variety of treatment and for manner of setting the text, the anthem is excellent. Gray, 1929, 20c.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF JANUARY—

THOUGH BORN IN ENGLAND, Dr. Roland Diggle (intensely angry if we spell his front name with "w" in it) is rabidly American. He has a long list of organ compositions, but to his credit it can be said that he also has an equally long list of good deeds, among them the will to do his share of the work of the profession for the benefit of all. Among his organ pieces we choose for special mention, because of special melodiousness, are the Caprice Poetique, a charming melody with good swing, published by Fischer; Choral Symphonique on four hymntunes, by Ditson; Concert Caprice, a rhythmic piece, with minuet swing, but not so easy, by Ditson; Festal Procession, by Schirmer; and many newer works reviewed with the past year.

Ferrata will be a surprise to any who have not yet investigated his organ works. T.A.O. for May 1928 had a detailed review of each piece. We especially mention the Love Song, a melody piece, but not too simple; Melodie Plaintive, still more complicated, but ringing true none the less; Modern Suite, for concert use; Overture Triomphale, so successful it had to be reprinted; Reverie Triste, somewhat like a tone-picture; Scherzino, Op. 23, No. 1, a very individual bit for concert diversion; and the unusual Wedding Suite. All are by Fischer.

Busser might be content to rest his claim on his Marche de Fete, something of unusual flavor, yet not difficult; by Durand of Paris.

If we would know what a real musician does with the Chimes, try Dr. Brewer's Echo Bells, by Schirmer; it is neither easy nor flippant, but it is genuine music. There is an Indian-Summer Sketch, by Schirmer, which makes a fine meditative prelude or postlude; and there are various concert pieces copies of which are not at hand for detailed mention here.

Dr. Andrews' compositions are usually intricate and too profound for the great mass of organists to make frequent use of, but we mention Con Grazia, From the Mountainside, In Wintertime, and, perhaps most useful of all, Second Serenade, all by Fischer. There is also the Song of Devotion for organ, cello, violin, and harp, by Fischer.

Mr. Kinder, another English-born American, has an unusual list of sprightly pieces and beautiful



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melodies, among which we mention the Berceuse in C, by Schirmer, which deserves to rank with the famous Lemare Andantino; Caprice in A, by Schirmer, a fine concert number; Fantasia on Duke Street, for church organists, by Schirmer, and a really good number; Festival March in A, a brilliant march; In Moonlight, by Fischer, one of the most charming of little tone-pictures, with fine opportunities for Chimes on the accent; Souvenir, a lovely combination of melody and rhythm, by Fischer; Jour de Printemps, by Fischer, a concert diversion that rings true; and In Springtime, by Fischer, in which the inter-manual play can be carefully studied. Mr. Kinder's music will make friends for the organ and organist.

Mr. Stoughton, a banker, is, we consider, the most original and characteristic organ composer of today; nobody else is writing anything like his compositions. If we do not wish to risk the emphatic atmosphere in our services, we can use Dreams, by White-Smith, a lovely composition for those who have an acute sense of lovely tone colors; Mr. Stoughton never tries to teach anybody anything, nor does he even make an effort to show his fellowmen his ability to be profound; consequently we have music that goes about its business with a full conscience, and when we pick up the Tales from Arabian Nights, we may be sure that we're going to get the atmosphere of the Arabian Nights. What a pity these colorful Stoughton compositions do not figure a thousand times more frequently on our recital programs.

Among the anthem-composers we must also figure prominently Dr. Brewer and Mr. Woodman, and less prominently Mr. Schlieder, Prof. Baldwin, and Mr. Camp. Mr. Camp is also prominent for his connection with the Austin Organ Co. Prof. Baldwin can't escape from the popularity of his "Tarry With Me". Dr. Brewer and Mr. Woodman have a goodly list of anthems to choose from, and Mr. Woodman also has many songs.

From T.A.O.'s viewpoint, there has never been a composer of simple or antique cantatas and oratorios who could match his product for genuine singableness with that of Maunder. Any school-boy can match the counterpoint of almost all the ancients and honorables with the exception of Bach; Maunder confined his efforts to effective choral devices, and was, for his day and age, eminently successful.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.a.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

ORGAN: R. Diggle: Christmas Fantasy in March-form, 6p. me. On two Christmas tunes, with the melody in the pedal; it will be easy to play and yet catch the attention of the congregation. Fischer, 60c.

Do: Morning Serenade, 6p. e. Attractive rhythm, and melody grazioso. Presser, 50c.

A. Russolo: Chimes of St. Mark, 6p. me. With Chimes used to represent the clanging of chimes in merry festival; a story of peasant revelry. Fischer, 75c.

Dr. H. J. Stewart: The Tempest, 32p. md. A set of six pieces based on scenes from Shakespeare's "Tempest"—and why isn't such music fine for recital use? Presser, \$1.50.

ANTHEMS: A. W. Binder: "Rest in the Lord My Soul," cq. s-a. e. Ditson, 15c.

R. Broughton: "If Ye Abide in Me," cq. b. 8p. me. Churchly, with baritone obbligato; best unaccompanied. Ditson, 15c.

Rev. M. H. Carroll: "Recessional," c. md. 8-part writing, 15p. Looks very sterling and worthy. Ditson, 20c.

W. A. Goldsworthy: "We Praise Thee O God," cq. me. 16p. Absolutely a vigorous, manly, worthy Te Deum. Gray, 20c.

F. F. Harker: "Blessed are the Pure in Heart," c. me. 3p. Short theme in 4-part for women's and later for the men's voices, attractively handled. Flammer, 12c.

Matthews: "Master of Men," and "O Lord Support us All the Day Long," both moderate anthems by the two brothers in their new manner. Ditson, 15c each.

G. B. Nevin: "Jesus Do Roses Grow so Red," c. md. 7p. Appropriate for communion service. Ditson, 15c.

C. C. Robinson: "Be Strong," cq. b. me. 8p. Because of its text it deserves special attention. Ditson, 15c.

H. Willan: "An easy Communion Service," 20p. Not so easy but very good, only for fine choirs. Oxford.

A. Rowley: "Four Plainsong settings of the Magnificat and Nunc Dimittis, 18p. Unusually interesting. Oxford.

E. S. Hosmer: "Fourteen opening Sentences and Responses," 19p. Some texts that have not frequently been set are to be found here. Ditson, 25c for the collection.

H. Gaul: "A Psalm of Deliverance," c. md. 21p. The use of consecutive fifths savors too strongly of the cheapest of cheap jazz radio singers to be within the realm of things this Department can endorse, but other than this, the work is unusually fine; scored for chorus, soprano soloist, and harp. Ricordi, 35.

CANTATA: Matthews brothers: "Christ in the World," "a service of music for quartet or chorus.... introductory selections from the Scriptures should be read by the minister before each of the five sections"—and these Scriptures are suggested by the composers; 35 minutes for performance. "The music is within the range of a quartet choir and may be sung effectively by a larger chorus with soprano and baritone soloists," say the authors. Ditson, 75c.

CHORUSES: WOMEN'S VOICES: 3—PART: M. H. Gulesian: "A Heap o' Livin'," 8p. e. An attractive little number with plenty of musical interest. Ditson, 15c.

L. V. Saar: "Brahmsiana," 22p. me. The arranger has taken eight waltzes by Brahms, plays them on the piano while the voices sing their parts. Ditson, 25c.

Russian: arr. C. F. Manney: "Farewell to Minka," a "folk song from Little Russia." 5p. e. Ditson, 15c.

2—PART: C. J. Brambach: "The Coming Spring," a lilting melody nicely treated. Ditson, 15c.

S. Jadassohn: "Were I a Birdling," 3p. e. A tuneful piece for soprano and contralto. Ditson, 10c.

M. Stange: "Gay Little Bird in the Forest," 4p. me. A happy accompaniment supplies the bird. Ditson, 10c.

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December 1929, Vol. 12, No. 12

The American Organist

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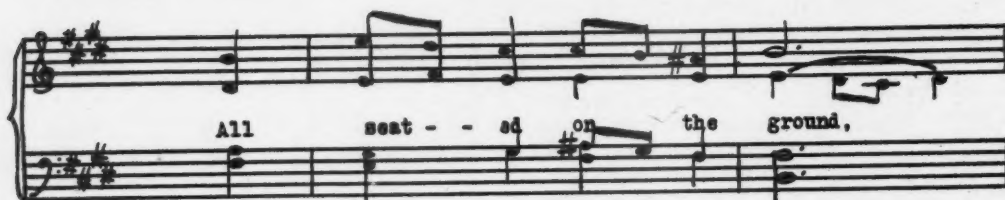
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Christmas

The Beautiful Old Words

Set to a New Tune



-2-

"Fear not," said he, for mighty dread
Had seized their troubled mind,
"Glad tidings of great joy I bring
To you and all mankind."

-3-

"To you in David's town this day
Is born of David's line
The Saviour, who is Christ the Lord,
And this shall be the sign:"

-6-

"All glory be to God on high
And to the earth be peace;
Good will henceforth from heav'n to men
Begin, and never cease."

-4-

"The heavenly Babe ye there shall find,
To human view displayed,
All meanly wrapt in swathing bands
And in a manger laid."

-5-

Thus spake the seraph and forthwith
Appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song:

Copyright, 1928, Edward C. Douglas

A new Christmas Carol by Mr. Edward C. Douglas, 672 Putnam Ave., Detroit, Mich., who will be remembered by T.A.O. readers as their Detroit correspondent during the illness of Mr. Tyler last year. Mr. Douglas has had his Carol engraved for the use of his friends and in his own church in Detroit.

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The AMERICAN ORGANIST

Vol. 12

DECEMBER 1929

No. 12

Editorial Reflections

Ring Out



PUTTING the twelfth Volume of The American Organist into the category of things achieved is a pleasant task as this December issue completes the Volume. Organ building has made strides during the past twelve years. By reason of what the theater organists were able to show at their best, there has been progress also in organ playing. Certainly there has been much progress in program-making.

During these twelve years many details, and a few big problems, have been under scrutiny. The latest of them is the Chimes. It would be almost an impropriety to take exception to what such a distinguished organist, teacher, and writer as Mr. Truette says, but there are some of us who do not agree with his choice of the mediant as the best-harmonizing Chime note. I have always considered it the dominant, and that also seems to be the verdict of Mr. M. L. Jones of J. C. Deagan Inc. who has been making Chimes for many years; but Mr. Otto F. Liebich of the Kohler Liebich Company backed by similar experience emphatically prefers the mediant. Mr. Barnes is not inclined to be too emphatic in his choice between dominant and mediant. My own ears are emphatic in according honors to the dominant; it is best for the readers to make the tests on their own organs with their own Chimes—and be governed accordingly.

A very great pleasure it is to begin this month the memoirs of the late Mr. Henry M. Dunham. When we read these memoirs, let us remember that they represent not enlargements on notes made years ago, but purely the work of a remarkable memory and nothing else. Mr. Dunham made no notes: when fail-

ing health induced him to give up Conservatory work, he wanted something to which he could devote himself. It was a happy thought to put into writing the events of half a century of strenuous music life in Boston in association with what the rest of the country has generally conceded to be the foundation of America's music world. Mr. Dunham's memoirs are the most charming pages it has been our pleasure to bring before our readers.

As we move along into our next Volume it looks more and more as though we (meaning T.A.O.'s reader-family) must be a little more on the alert to gently but firmly make known our attitude about this business of being readers of magazines. The press is exceedingly powerful; we must use that power carefully. There is every sympathy in the world for the man who thinks his toes or his bank-account have been trampled on in public, but we need to take thought lest we give way to the temptation of saying what we do not honestly believe, or asking the other fellow to do the same thing.

Finally, what is our general state of commercial prosperity in the organ industry? The theater has thrown a great body of us out of employment; it looks permanent. There is also the loss of organ-building business for theaters, which, it seems to me, is destined to turn itself into a handsome and wholesome gain as soon as all of us rightfully appraise the new possibilities of the residence organ. Theater organists have shown the average business man that as an instrument of entertaining possibilities, the organ, rightly played, can be delightful. We probably do not want anything delightful in the church service, hence the playing there will not change perceptibly. But in concert and in residence-playing, it must be entirely different, and it will be.

So the world has possibilities of being a very pleasant place to live, even for organ builders and organ players in 1930. Let us do our individual share to make it as pleasant as possible.

Chimes vs. Chimes

Further Light on the Artistic Uses of the Chimes for the Embellishment of Organ Playing

By EVERETT E. TRUETTE



IN THE September issue of THE AMERICAN ORGANIST the Editor takes a whack at the misuses of Chimes in organ playing. All that he wrote is possibly true in many cases, but most of what he wrote need not be true. There are Chimes and Chimes. It is no more necessary to have a set of Chimes in an organ without adequate dampers than it is necessary to have swell-shades which do not close tightly. As the Editor indicated, Chimes without dampers are an abomination. Each Chime continues to vibrate from five to ten seconds after it is sounded. Any melody of two or more notes produces "the most horrible mess of discords ever heard" (to quote the Editor). Even if only single Chimes are sounded, it is necessary to hold the accompanying chord from five to ten seconds before a different chord is played or "discord" is the result.

Now for the dampers. Three kinds of dampers have, from time to time, been attached to organ Chimes. As the hammers which strike the Chimes are at the upper end of the Chimes, a damper mechanism can easily be attached to the striking mechanism. Two different methods of attaching the damper mechanism have been more or less in use. One method is by means of a jack, similar to the jacks in grand-piano actions. As soon as the hammer strikes the Chime the jack releases the damper and causes the damper to damp the chime. This method causes the "thud" which the Editor describes as "death". The vibration of the Chime is immediately damped, regardless of how long the key is held. By this method there are no long and short notes. They are all short notes. In other words, it is like playing the melody of a hymn-tune on the piano very slowly, striking the keys staccato (without the damper pedal). The long notes sound just like the short notes, which causes a gap in the melody.

Note: We are all greatly indebted to Mr. Truette for his masterly discussion of the technic and art of Chime playing. When I wrote my own famous remarks about Chimes, for our September issue, I had in mind only that a correct use of the Chimes by organists all over America would result in an ever increasing popular delight in organs and organists. Because I condemned as vigorously as I could (it proved too vigorously) the inartistic use of the Chimes, for melody-playing just as a Viole d'Orchestra, Salicional, Vox Humana, or Oboe can be artistically used, one or two of my readers have pretended to believe this magazine was condemning entirely the use of Chimes in an organ. Mr. Truette performs a broad professional service in behalf of us all by calling to our attention again the artistic possibilities of the Chimes.

Mr. Truette, one of Boston's most famous teachers, is the author of many literary works, chief among which is the excellent treatise on Organ Registration published by the Boston Music Company and favorably reviewed in these pages some years ago. His treatment of the Chimes is but a sample of the invaluable materials to be found on all details of organ registration in that excellent book. When, through the medium of the press, a subject like this can be brought forward and masterfully discussed for the direct benefit of thousands of organists all over America, in Metropolis or country village, in the period of a few short months, we begin to realize the value of the printed page and the cooperation that makes it possible.

—THE EDITOR

The second method is a damper mechanism (also attached to the upper end of the Chimes) which is controlled by the key. As long as the key is held down the damper is suspended. When the key is released the damper damps the Chime. This method obviates one of the defects named above, viz: the long notes receive their full value. On the face of it one would think that this method seems to be ideal. Not so, however, as the vibration of the Chime is only partially stopped by a damper attached to the upper end of a Chime. A Chime is hung by a heavy cord. When it is sounded if one places the hand on the upper end of the Chime the vibration of the Chime is partially stopped, but if the hand is placed on the bottom of the Chime the vibration is entirely stopped. Therefore, a damper which acts on the bottom of a Chime entirely stops the vibration of the Chime as soon as it damps. If this damper mechanism is attached to the key action instead of to the striking action of the Chime, all the defects named by the Editor of THE AMERICAN ORGANIST are obviated. Every note of the music sounded on the Chimes sounds exactly as played. The Chime sounds with the depression of the key, continues to sound as long as the key is held (up to five or six seconds) and ceases instantly when the key is released. This is no thud ("death") and no "horrible mess of discords".

Without wishing to expatiate on the organ which I play each week, I will state that the Chimes in the organ in the Eliot Congregational Church, Newton, Mass., have a mechanism for damping the Chimes as described above. It is attached to the lower ends of the Chimes. All melodies and such "changes" as the scales in MacFarlane's EVENING BELLS AND CRADLE SONG (mentioned by the Editor) are clear and absolutely free from discords. The sound of each Chime is absolutely controlled by the key, and is silent the instant the key is released.

On the second point in the editorial referred to above, regarding the Chimes being out of tune, much may be said.

The tone of the Chimes is made up of prominent harmonics without the presence of the ground tone, or, if the ground tone is present at all, it is not possible to distinguish it. The fourth harmonic, of what is known as the natural harmonic series, is so prominent in the tone of a single Chime that it determines the pitch. To illustrate my point, let the organist sound one of the Chimes several times, C, for example, until the ear has become somewhat accustomed to the confusion of harmonics, and has located the pitch of the Chime as C.

Let him then play the triad of C (C-E-G) on some soft stop while still sounding the Chime. It will be found that the tone of the Chime does not accord with that triad at all. One will at first declare that "the Chime is out of tune." If the organist will sound the Chime again and play the triad of A-flat (A-flat-C-E-flat), it will be found that the tone of the Chime is perfectly consonant with the triad.

While the pitch of that Chime is C, the harmonic series of the Chime is A-flat, E-flat, A-flat, C, etc. The fourth harmonic, C, being so prominent that it determines the pitch of the Chime. The Chime will sound out of

tune with either the triad of C or the triad of F (F, A, C), but will be perfectly in tune with the triad of A-flat.

As a further illustration, let the organist play the first four measures of the hymn-tune "Bethany" ("Nearer My God to Thee") on the Chimes.

Without any harmonic accompaniment the Chimes sound passably well, but if the organist should play the harmony with the other hand on a soft pedal or combination of stops he will find that some of the Chimes are very dissonant to the harmony, "out of tune" as we say, while the others are perfectly in accord with the harmony. The fourth harmonic of the natural harmonic series, above referred to, is the third of the triad, and only those notes of the melody which are the third of their respective triads will be in accord with the harmony. According to the harmonics of the Chimes the melody would have to be differently harmonized to have each Chime consonant with the harmony; but even the harmonic progressions of the most ultra modern composers have not yet prepared our ears for such a progression of harmony.

Thus do we find all Chimes up to the present time, and it is very doubtful if the manufacturers of Chimes will ever devise a new method, either by changing the composition of bell-metal or by changing the shape of the bells or tubes, which will reduce the prominence of the fourth harmonic and strengthen the third harmonic so as to make it sufficiently prominent to determine the pitch of the Chime. The third harmonic is the same note (two octaves higher) as the fundamental of the harmonic series, and would enable the organist to accompany melodies played on the Chimes the same as when played on any other stop.

We must, however, take our Chimes to-day as we find them, and accommodate our use of them to this unchangeable condition. By a careful study the organist can produce many beautiful effects with the Chimes, but if he ignores entirely the scientific principle of the harmonics in the Chimes he will produce effects which will distress every musical ear.

Notice how Meyerbeer treated one bell in the fourth act of the "The Huguenots," where the bell is sounded as a signal for the massacre of the Huguenots. A stroke of the bell sounding tenor F is accompanied by the B natural below, played on the bassoons and clarinets. This B natural is the same as C-flat, and C-flat is the sixth harmonic of the series of which F is the fourth harmonic (low D-flat being the fundamental). The B natural is a diminished fifth below the F of the bell, and is in perfect accord with the bell. The effect is very impressive. If the composer had written a note of the triad of F (C or A) for the wind instruments the effect would have been intolerable.

There are numerous themes or melodies in which one of these Chimes can be sounded with some of the chords, producing a pleasing effect, provided the Chimes are not sounded with the intervening chord, but the difficulty is to play whole melodies or hymn-tunes on the chimes. If the organist does not accompany the melodies with any harmony there will be only a few Chimes which will sound badly (measures where the ear has become so wedded to a certain harmonic progression with the melody that the listener almost hears the progression without its being played). If the organist attempts to accompany the melodies or hymn-tunes with harmony played on some soft stop, specially if the harmony is played below the pitch of the chimes, his musical ear will be frequently shocked. It is sometimes possible to accompany the melody which is played on the Chimes with the harmony, if the latter is played on a soft combination two or three octaves higher than the octave of the Chimes. A few hymn-tunes are suitable for such treatment. If the harmony is played in the upper octaves of the Swell with the Vox Humana and Stopped Flute or with the Voix Celeste and Flute, the difference between the harmonic series of the Chimes and the chords is less pronounced, and the use of the Tremulant tends to destroy the exact pitch of the stops which partially obliterates the discrepancy between the harmonics of the two tone-colors.

The Life of a Musician Woven into a Strand of History of the New England Conservatory of Music

By HENRY M. DUNHAM

FOREWORD

The author of the following narrative has used here an intimate style of composition, because it was originally intended for the amusement of himself and friends only. If, therefore, it should be read by others, let them first ally themselves as though personal friends of the writer, the view point will then be what it really should and the author justified in the reader's mind.

H. M. D.

CHILDHOOD

THE ONLY EXCUSE I have to offer for writing these memoirs is that it will help me to pass the time while confined to the house. As the "Diary of a Musician," having lived among notable people as long as I, it should be very valuable. But I kept no diary

and have to rely wholly upon my memory while I write; or, could I use some such heading as "The Meteoric Career of a Genius"—but I find among childhood memories no sign of having been even precocious.

When my parents wished to make me out as particularly bright, they would quote me as asking one day, "Where does the fire go when it goes out?" On the face of it, it does seem rather a bright question for a child to ask, but my conclusion now is, that only a fool child would ask such a question. And, again, just before the Civil War, when my father at the breakfast table said, "It looks like war," I confess myself as simple enough in mind to have gone out and studied the sky for the signs; and

then, in the district school I surely was no better than the average pupil, in the spelling matches usually ending on the same side where I started.

My books were filled with crude drawings, but only such as might be found in almost any child's book, nor can I discover that, as yet, there was any desire on my part to learn anything the district school had to offer. There were precocious ones among us, those who headed the spelling matches for instance, but I surely was not one of them.

I admit being rather handy with my knife for my desk, what there was left of it when it was assigned to me; I confess to have helped whittle down on the under side until it would hardly hold my books, and to have finally made a hole, through which I could punch the boy sitting in front.

Nor can I find that I displayed any unusual aptitude even for neatness for whenever I got a chance I was just a little barefooted urchin like most of the others. I even took my tongue and elbow to my slate rather than take the trouble to get a little water for my bottle.

My aptitude with the knife suggests to me that perhaps in this direction lay my talent. Ought I not eventually to have become a carpenter? But here my father steps in and says: "I don't know what we will ever do with that boy; he is left-handed and can't even drive a nail."

In the district school then, I can claim no distinction from the average pupil, but in the woods and on the meadows as hunters, trappers and fishers, my brother Frank and I both displayed not only talent, but at times even genius.

A favorite spot for us was Copeland's Woods on the large farm just below us. These were good woods for rabbits and partridges and we caught many of them by the means of the twitchup snares. One day we found a rabbit caught by the hind legs and when he saw us approaching, he began to scamper around on the ground with his front legs, and cry just like a baby. After pleading so eloquently for his life, we should have released him—but boys are cruel—and into the bag he had to go with the rest of the game. In our steel traps, which we set just under water in the meadow run-ways for muskrats, we would occasionally find only the paw of the animal, he having gnawed his leg off and escaped.

I hope the use of the steel trap is by now barred by the law, for nothing in game hunting can be more cruel than its use.

One evening when we arrived home rather late from snare setting, Father asked us where

we had been and how we set the snares. He then said, "Now you boys put on your hats and go down to Mr. Copeland and apologize for cutting his saplings and ask him what you can do to repay him." This did not appeal to us at all, for we had never met the man, and rather avoided him. He was regarded as rather unsocial in the neighborhood. Old, bow-legged, shaggy white hair and beard—we really felt rather afraid of him.

"And so you have been cutting my saplings, have you?"

"Yes, sir", very meekly.

"Well, hereafter you let me have all the long tail rabbits you catch, and you may have the rest. Cutting the saplings does no harm—it is only undergrowth and won't amount to anything."

And now I came home one day to find my brother Walter ill in bed with scarlet fever, Frank and Will sent away and I, for some unknown reason, was quarantined here with the rest.

The days dragged wearily and anxiously by for us all. I had no playmates and could not keep long at anything. Once Mother took me in to look over the foot of the bed at Walter. His face was very red and he didn't know me. He kept saying that he had pitchforks in his eyes.

Finally, the crisis arrived, and the doctor and Father and Mother were in there with the door shut for some time. When they came out the doctor looked very solemn, and the eyes of Father and Mother were red and swollen. I knew then that the verdict had probably been that Walter could not live.

I went out and wandered aimlessly about and everything I touched or looked at suggested Walter. I finally went over across the road and sat on a jagged rock that jutted out from the stone wall which, in our play, had always been a train of cars and the jagged rock the engine which we ran.

And now Walter was over in back of that window, dying. I must say it was all getting too much for me and I finally sent up to the Great Father of us all a little feeble, half ashamed prayer—with the exception of "Now I lay me", the only one I had ever attempted. And He, who is no respecter of persons, who will hear the humblest of his children as well as the greatest potentate, heard me, for the next morning Walter seemed some brighter and when the doctor came he said the crisis had passed and that Walter would live.

I rushed out of doors and what a celebration was going on! Birds and bees singing for all they were worth—all the flowers dressed

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in brighter colors than I had ever seen before—the leaves of the trees singing a new song composed for the occasion and the sky never so blue, nor the sun so bright. I was so happy I could not keep still. I capered about, talking to myself, and even to the strangers passing up and down the road—telling them all about my brother, his illness and how now he was going to get well. The whole family history was anyone's for the asking.

One day when Walter was practically well again, Tom, a boy about thirteen I should say, asked us to go to Stoughton with him to take a sleigh home in a tip-cart. He was going for Uncle Lucius, who owned the sleigh. It would not be a very comfortable ride but after all just the sort of adventure boys like, so we went. We got along nicely—left the sleigh and started for home. When we approached the edge of our town, a lot of hoodlums piled into our cart and began to make things very uncomfortable; howling, batting us on the head, and getting more venturesome, until finally we began to fear they would try to throw us out.

We were sitting on each side of Tom, who now whispered to us, "When we get to the top of that next hill, hold on tight to the front board." When we arrived he whipped the horse, getting him into a gallop. This pleased the hoodlums and they took a hand by yelling until we were fairly flying, when Tom quietly stooped and unhitched the lock which held the body of the cart in place. Quick as a flash the great weight in the rear sent us up in the air and those in the back out into the road. Before it takes to tell it, the body of the cart settled back into its proper position, Tom locked it there and we were alone and a happy family once more. There was no sound from behind, but I took occasion to look around as we sped along and could only see a cloud of dust arising in the road out of which arms and legs were sticking at all angles.

As I sit here in my study, more and more happenings of those days come back to me and quite vividly, too. I would love to write about the variety of character to be found among children of the district school and our great responsibility to one another while there.

I am sure we children as a body had much to do with the downfall and final death of Dennis Hogan, for instance.

He was large, clumsy, homely and a dunce. I don't think any one ever spoke a kind word to him. A lot of boys would get together and hector him until we got him to chase us, but he never struck any one. In later years I often saw him tramping the woods all alone—

not even looking up when he passed. He never spoke to anyone that I could see. I asked about him some years later and found he had died a drunkard. A guilty feeling came over me then, for it was the boys of the district school who started him on his downward road and I was certainly one of those boys.

CHILDHOOD AND YOUTH

IN THE FAMILIES of both my father and mother, music held a dominating influence. It was not practiced professionally however except by Uncle Fred Packard who became a prominent tenor with the Carl Rosa Opera Company in England.

During my childhood we lived in a small cottage house near to Grandfather who was a farmer, and in the winter, as was the custom of all about, a shoemaker. He had a small shop adjoining the barn in which he and his five sons worked. They were all tenor singers.

The stock to be made up was brought from factories in neighboring towns and the boots or shoes, when finished, taken back and money received for work alone. In those days boots and shoes were made almost entirely in small shops which could be found on nearly every farm.

The difficulty of whittling a decent edge for the sole led to my father's inventions, the Edge Plane and Welt Trimmer. In the hands of a smart business man, these inventions would have made the owner very wealthy for they were soon in universal use. Father had to fight two lawsuits for infringements, both of which he won, but he was satisfied with a small royalty which he received from the two infringers and from Snell and Atherton, manufacturers of shoe tools, for whom he worked at a bench, making Edge Planes through all the best part of his life.

His days must have been pretty strenuous compared with what they are with the average working man of today. He must have been up before six every morning for he was off to his day's work before seven. In the winter we always ate breakfast by lamplight and often he would come to the foot of the stairs and play a few tunes on his tenor horn to waken the boys, while Mother was getting breakfast and filling his dinner pail.

Grandfather, his boys and a few of the men of the neighborhood would occasionally come to our house in the evening for a sing, at which Grandfather would preside, using a tuning fork for getting the pitch. They would bring their singing books, sit around the dining table and sing with great fervor such hymns

as "I beheld and Lo," "Hark from the tombs a doleful voice," etc. While it was all no doubt very crude, to me it was beautiful music.

Grandfather Dunham was a light-house keeper and while living at Eastham on Cape Cod, had charge of the village choir. Evidently his family furnished most of the music, for he had the aid of his six children, one playing the melodeon, Father the bass viol and the others singing.

Father often referred to those days and I regret now that I did not question him more about them. He was proud of his double-bass playing and in those earlier days had to stand on a box to reach the strings. In later years he played more or less for dancing and also the tenor horn in the village band.

"Shaw's Corner," where we lived, was one of the outlying districts of the township of North Bridgewater (named later changed to Brockton which we will call it hereafter).

One of my earliest recollections is of going up to the village which was about a mile and a half away and attending a service in the First Congregational Church. I don't remember that anyone was with me altho I could have hardly been much more than a child. I sat in the side gallery of the spacious unadorned, puritanical auditorium, my interest centered in the large pipe organ which stood in the gallery at the opposite end of the church from the pulpit. It was a fairly good sized organ for those times, having two manuals and I should say about twenty speaking stops. The organist, a man with tousled hair, busied himself, while the choir was congregating, arranging his music for the service and finally when about to begin he pulled out a lot of stops, sat for a few moments kneading his hands and working up an inspiration. He was, already to my mind, a great man and in a very responsible position, but when he suddenly leaned forward and brought apparently the whole strength of his fingers, arms and body to bear in producing a chord from that instrument which shook the seat in which I sat and even made the window behind me rattle, believe me, it was something grand and he now easily one of the great men of his day.

I think the impression received at that time at least directed me toward my future career, for when I went home I hunted up an old singing book, took it out to the shop and putting it up on the window ledge, pulled imaginary stops and played an imaginary service, using the window sill for a keyboard. I also began as a choir director on this occasion, turning to whisper to the singers on each side before beginning, as I had seen the man in church do.

It was not many years later when my parents bought a cabinet organ as it was then called and I was selected among the four children to "take lessons."

As I remember, it was fairly easy to learn, and I never had to be urged to practice. While not a star, I played well enough to be urged by my listeners to play more. Some of our neighbors on a near-by farm said they often used to sit out on the steps in the evening to hear me.

One day I was asked to play for Uncle Fred who was already a professional musician and at that time singing in a quartet choir in New Bedford. His comment, after hearing me, was that with sufficient diligence I might some day become as good a musician and player as my teacher, which verdict did not impress me a little bit for I already cherished ambitions which eventually were to carry me much further, and I have often thought since, when reviewing his subsequent career as an Opera Singer, and my professional life, how little we realize in our younger days, the possibilities which are bottled up in each of us even though possessing no more than ordinary talent.

When I was eight years old, the Civil War broke out and our little community became immediately disrupted, never to be the same again. My four uncles were among the first to enlist. Father went at the same time with the Twelfth Regiment Band but they were only a short time in Virginia when his health became impaired and he was sent home. Public attention was now almost wholly focused on the progress of the war and everything in our neighborhood was at a standstill. Occasionally the ringing of bells and the booming of cannon in the village announcing a victory would stir things up for a bit, but as a whole, an unusual quiet prevailed.

When we were not in school, my brother Frank and I spent our time largely in hunting and fishing. We tramped the country for miles around, discovering new ponds in which to fish, and new hunting grounds. Our almost constant companion was a little mongrel black and tan dog—a good hunter, too.

We also had a pet cat which would come when we whistled for him and would sometimes spend the day with us when fishing in the meadows. Finally there came a day when he did not come home and one of the boys of the neighborhood told me if I would go up to Kingman's, I would find the skin of our cat stretched on a board. He was handsomely marked and had been shot because of the value of his pelt. At seeing it, I cried, but

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That we came through those days safely is rather remarkable because all four of us have been near to drowning on various occasions—and then with fire arms! On one occasion I was stealing upon some game in the thick woods with my gun pointed down, when the hammer suddenly slipped and the charge exploded between my feet, sending the dirt and leaves in all directions.

On another occasion, several of us boys were in the shop when Frank took down from a rack a gun that no one had used for a long time and in showing us how it would snap a cap, sent a charge of buckshot up through the ceiling.

It was quite customary in those little shoe shops to keep a gun loaded for wild geese. In passing over, they often came near enough to at least tempt a shot. Father, at last, said that the gun we were using in hunting was not safe and we must not use it any more. And so we filled the barrel half full of powder, and the rest with what might be called today bric-a-brac, really scrap iron, nails, etc. We took it back of our house and put it behind a rock out in the middle of the field, then attached a string to the trigger, ran it across to a stone wall, behind which we hid. We were now ready for the grand finale. Frank pulled the string and the explosion was terrific. We then went to see how the gun stood the treatment but it had disappeared, "lock, stock and barrel."

In reviewing these two chapters on "Childhood and Youth", which have given me keen pleasure in recalling, I realize for the first time how wise our parents were to select Nature unassisted by any human intermediary for our first instructor in helping to solve the great problem of life which was before each of us. In health, in appreciation of the beautiful, in learning respect for her laws, every day of my life since has felt the benign influence of that first schooling.

THE "GREAT ORGAN"

IT WAS DURING the last years of the Civil War, while we still lived at Shaw's Corner that my parents went into Boston to hear the "Great Organ", and their description of the majestic instrument, of the wonderful giants carved in black walnut with their muscles in arms and neck near to bursting, as they supported on their heads the immense pipes rising sixty feet in the air, and of the little alcove way down beneath it all where the organist sat controlling four keyboards (each of which represented a separate quality of

tone) and then of the tone quality itself, my smouldering interest to become a musician was now fanned into a real flame and I began even to dream dreams connected with my future career which in my mind was already settled to be that of an organist.

The organ's history is to me pathetic. It was built by public subscription at a cost of sixty thousand dollars, the case alone costing thirty thousand. The first private exhibition occurred on October 31, 1863, when it was formally transferred to the Boston Music Hall Association, Morgan of New York, and Paine, Lang, Thayer and Wilcox of Boston being the organists. As one of Boston's most noted art treasures, almost all tourists visiting Boston went to the Music Hall to at least see if they could not hear the justly famed instrument. For many years it took part in the famous choral festivals held in the Hall, acting frequently also as a soloist under the eloquent touch of America's greatest organists. Finally, being mute and unable to protest, it was sold to make more room for Boston's newly organized Symphony Orchestra. It was bought by Mr. W. O. Grover for five hundred dollars with the intention of giving it eventually to the New England Conservatory, and a temporary shed was built back of the Conservatory to receive it. Had Mr. Grover and Dr. Tourjee both lived indefinitely, it would never have been allowed to leave Boston.

The rest of this story I will try and recall in the words of Mr. Searles as told me by him. Mr. Searles, by the way, was a multi-millionaire who lived in Methuen, a musical devotee, who even had a factory and built organs for the mere pleasure of it. The story is as follows:

"I saw by the papers that the Great Organ was to be sold at auction by the heirs of the Grover Estate. The result of that would be that it would be dismembered, scattered over the country and its identity lost. It was difficult for me to imagine such a contingency and I told Ingraham [one of his organ builders] that he might go in and bid on it. When Ingraham asked me how high he could bid, I said, without giving it any thought—for I had no expectation of getting it—'Five thousand dollars,' and then the whole matter slipped from my mind until a few days later when Ingraham came to the house. Then the subject recurred to me and I said, 'Well, who got the organ?' 'You did, Sir.' Much surprised and rather dismayed, I asked, 'And how much do I pay?' 'Fifteen hundred dollars.' Surely cheap enough but I undoubtedly now had a white elephant on my hands; however, I had

it transported to my factory and when upon unpacking it we found everything in excellent condition, I decided to set it up and also give it a decent home, and this is the result."

The hall is built as an addition to the organ factory and evidently no expense was spared in making it a fitting home for such a treasure. Cruciform in shape and quiet in design and wall finish, the organ has a much more effective setting than that furnished by the old Boston Music Hall. As it stands there, silent and forgotten, it remains at least an eloquent testimonial to Boston as an early patron and devotee of music as an art and to a community deeply interested in its most classic expression, and furthermore that she can be, if she chooses, extremely generous to her suburban collectors of art treasures. I have often thought, if it could only talk, what wonderful tales it could tell of Boston Music Hall happenings of bygone days, and how eloquently it would now plead to be taken back into that musical atmosphere from which it was so ruthlessly torn. In its present location in Serlo Hall, it looks newer and fresher than ever. It has a new console, the old one being retained in its original position (but detached), electric action and new wind supply. It is much more powerful and its tonal quality throughout more beautiful than ever before. Barring its lack of modern string registers I know of no more effective organ anywhere.

I shall have occasion to refer often to both Mr. Searles and the "Great Organ" in later chapters.

HIGH SCHOOL DAYS

MY BROTHER FRANK and I entered the High School while we were still living at Shaw's Corner, walking to town and back each day. After a short time, however, we moved to town and became identified with an absolutely new and rapidly changing life. The war had now ended and public attention was gradually turning from maimed soldiers, war debts and politics to issues of more peaceful and cheerful character.

I don't remember that I won any more distinction as a scholar while in the High School than I had before. English Literature, Algebra, Latin, French (?)—yes, but only what was necessary in order to pass examinations. I acknowledge that I was a drifter like the great majority of those around me.

I didn't even make my mark as a dancer for I remember with what disgust I found on one occasion that the girl I had taken to the dance was turning me down for a barber, who as a dancer was a star.

Fortunately, I found no affinity while in the High School. The nearest, perhaps, is when I was practically in love with a red dress, yellow boots and a pink and white complexion. I think now that it was the combination that captured me for I don't remember what happened after the red dress and yellow boots were gone. I cannot recall the girl—nor can I even remember her name.

I didn't realize it in all those years, but now I know that my good angel who has been my constant companion for a life time, was merely biding her time and would eventually push me into the niche where I belonged.

It was during the latter part of my school life that things began to happen which re-awakened my interest in music and led me passively along the road which landed me finally among the professional musicians.

A great Peace Jubilee was about to be held in Boston and choral societies were being organized in nearly all towns of any size, to take part.

I remember well the enthusiasm created in our town and particularly in my own family, and the interest centered in the music to be performed, the oratorios "Elijah," "St. Paul," "The Messiah," and others being largely drawn upon.

These selections were bound in a special Jubilee Edition which found its way into nearly every family in New England and without doubt exerted a powerful influence for improvement in the musical taste of the community. Fortunately, at that period, the streams of musical inspiration were not polluted with "Jazz" and "Ragtime" on the one hand and Schonberg, Copland and others of that ilk on the other, representing as they do the extremes of vulgarity in "music", as it is called, of the present day.

I can't believe that either of the two great Peace Jubilees would be possible under present day conditions. "Music" has become too complex and is not listened to with the expectation of anything soul-thrilling but rather with a sort of intellectual curiosity as to what a conjuror may do with a modern orchestra, and a many times divided choir. All well enough, no doubt, but not for me at any time. I am deeply grateful that in those days no attempts were made to blaze new trails and that the formulae for musical composition used by Bach, Mozart, Beethoven and the others of their period were as yet sufficient for our needs. Had I started my musical education in the environment furnished today, I am sure that what little talent for musical composition I possess would have been misdirected.

The honor for the inception and successful conduct of the two great Peace Jubilees belongs to three men and only three as far as I know, Patrick S. Gilmore, the originator of the idea, Dr. Eben Tourjee, organizer and general publicity man, and Carl Zerrahn, director of the musical forces. These names at that time appeared constantly in the papers and were on the lips of everybody interested in the musical happenings of the day.

Dr. Tourjee, whom I was to know intimately in later years, I first saw in our town, when he came there one Sunday evening to conduct one of his already famous "Praise Services".

His was a personality quite distinctive. Body very much under size, head rather large for body, and bald, except for a fringe of dark silken curls across the back. His features were rather large and lighted most of the time with an engaging smile. Once seen you would never forget him. On that Sunday evening, the church was crowded. No doubt his reputation as the organizer of the great Jubilee choruses had much to do in attracting the people. As he walked up the aisle the congregation stood and the little man left with me the impression that here was a man of strength in a class all by himself and capable of doing the great things already ascribed to him.

The "Praise Service" as such was quite inspiring, but what interested me most were his preliminary remarks on the congregational singing as he had heard it in Germany. Congregational singing had become a hobby with him and through his efforts much more attention was being paid to it in all the churches. As a musician, I never heard him make any claims nor would I give him any credit in that direction. His enemies, and he had many, because of the success of his Conservatory, called him a "Psalm Singer", which he was, and gloried in it. He lived his life wholly among musicians and always gathered the very highest type around him. As an organizer and promoter of great schemes, he was a genius.

Carl Zerrahn (from whom I received instruction in conducting in later years) in Jubilee days was easily the most idealized man in Boston. Conductor of the Handel and Haydn Society, Harvard Musical Association Orchestra and now of the Jubilee music forces, he was at the very zenith of his career. Tall, of commanding appearance, he attracted attention, and inspired comment wherever he went. As a conductor he had a convincing beat with no mannerisms and was a conservative in interpretation. Once, during one

of his reminiscent moods, he told me much of his experiences as a conductor and, incidentally, that if Mendelssohn himself should question his interpretation of any of his compositions he would reply, "I can't help it, Mr. Mendelssohn, I must always be my own interpreter. I can only conduct a composition as it appeals to me personally."

During the Jubilee, his appearance at the conductor's stand was always the signal for the Chatauqua Salute—thousands upon thousands of handkerchiefs for the moment obliterating the chorus in a snow-white mantle.

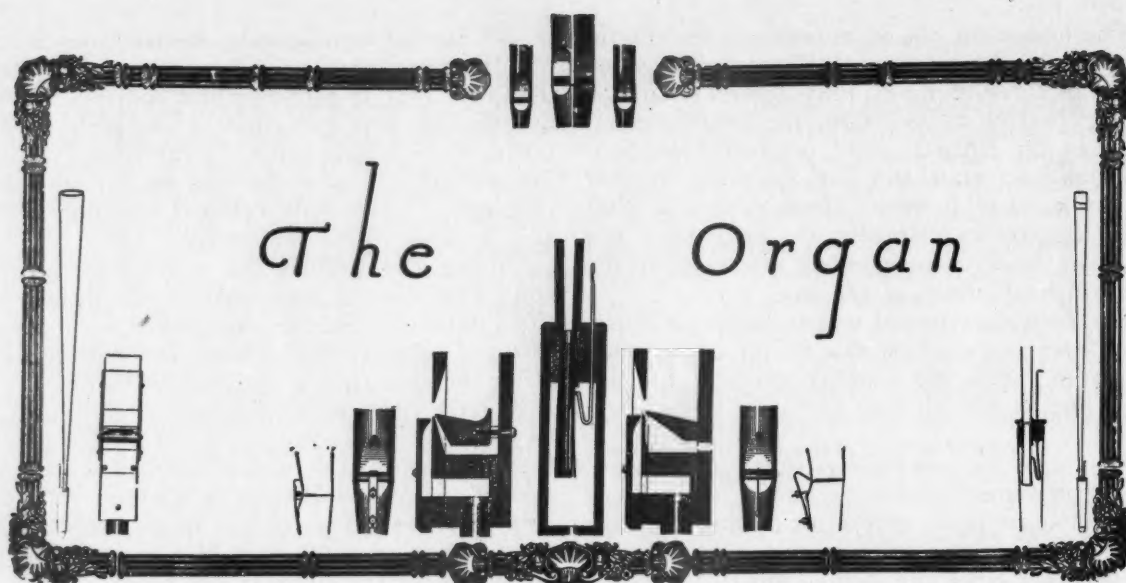
In later years he became quite deaf and had to give up all his conducting. The last time I saw him, was at the South Railroad Station in Boston, accompanied by a distant relative. They were waiting for the making up of the train which was to start him on his trip to Germany for the summer. When I congratulated him upon his prospect of an enjoyable summer, it elicited no smile and he merely said, "It makes no difference where I am any more."

Patrick S. Gilmore, the originator and plucky promoter of the great idea, I often saw in later years at the Conservatory where he came for consultation with Dr. Tourjee. He was what might be called a dapper little man with a well waxed moustache and goatee whisker. He dressed in the height of fashion and always carried a cane. Gilmore's Military Band was famous, long before Peace Jubilee days. And yet, while he must have been a tremendous force behind the scenes, I do not recall that he appeared much, if any at all, as a choral conductor. The concerts always were prefaced by the singing of a hymn such as "Old Hundred," "Bethany," or something of that class, and these were conducted either by Gilmore or Tourjee.

This first Peace Jubilee occurred in 1869. In the chorus were ten thousand voices made up of one hundred and three different choral societies; an orchestra of five hundred and twenty-five pieces, and a military band of four hundred and eighty-six instruments, reinforced by a great organ and park of artillery. The leader of the violin section was Ole Bull. I had no part in this first Jubilee as I was still in the High School.

I have always regretted that I did not keep, at least a sketchy diary of those next years so replete with interesting happenings. Just now such data would be particularly useful, since the intervening years have fore-shortened the perspective, jumbling the proper sequence of many events and obliterating others that might be very interesting to recall.

(To be Continued)



Under the Editorship of
Mr. William H. Barnes
 Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comments
 A LITTLE ORGAN
 AND A VERY BIG ORGAN

FROM TIME to time in these columns, two-manual organs have been discussed, especially from the point of view of the smallest possible organ that could lay any claim to being artistic.

There is now presented a scheme of considerable completeness that has just been finished by M. P. Moller, at St. Mary of the Angels, Green Bay, Wis. The Editor of this Department officially opened this organ September 29th, 1929, and because he found it so satisfactory not only as a church and accompanimental instrument, but as a recital organ (much more so than many three-manual organs he has played) it seems worth while to discuss the scheme in detail.

The stoplist, as well as various special suggestions to the builder, were furnished by Father Theo. Wojak, the rector of St. Michael's, Wausau, Wis. Here is a rare phenomenon of the ecclesiastical world, a priest active in the work of a parish on a Sunday morning, who

has such a real passion for organ design and organ building that he will leave his parish on a Sunday morning and travel a hundred miles to attend the opening of an organ that he has been the godfather of. There is, of course, a wellknown instance in England, the Rev. Noel Bonavia-Hunt, whose numerous works on organ matters are excellently well written and full of suggestions and ideas; but he is a Church of England priest. Father Wojak is the first instance I know of a Roman Catholic priest in this country who has spent so much time and study on organ design. The results of his knowledge and study he is apparently making available to churches, particularly of his faith, with excellent satisfaction to the churches he serves.

The scheme as given is large enough to be a three-manual organ, and doubtless would have been had the builder or the church been left to their own devices. People apparently cannot get over the idea of measuring the capacity of an organ by the number of manuals it has; whereas the artistic organist knows a very complete two- or three-manual organ of fine flexibility and tonal build-up is often to be preferred to an additional key-board where one or two of the manuals

must necessarily be lacking in completeness. An additional manual with the extra couplers in the console and the extra primary involved in the organ chamber costs around \$1000 from most builders, which will usually buy about two sets of pipes. Father Wojak was quite familiar with all this and I believe rightly determined that this church would be better off with a two-manual organ of complete resources than a sketchy three-manual scheme.

The organists that churches in a small town are likely to employ would be more at home and would probably do better with a two-manual than with a three-manual in many instances.

The tonal scheme as developed shows a very complete Diapason Chorus consisting of a double, two 8's, and a 4', and what amounts to a four-rank mixture in effect. Though in reality the 12th, 15th, 17th and 22nd are derived from a very interesting type of Dulciana of rather large scale and practically a very small and mild Diapason. The effect of these derived mutations in the ensemble is more satisfactory than most mixtures I have heard, and of course are infinitely preferable to the usual type of unified flute, which is also provided on the Swell Organ for additional color.

The Trumpet is of a fiery character, almost a French Trumpet, and gives the ensemble a great amount of sparkle and point.

The Cornopean on the Swell is in reality a small Tuba, of very contrasting quality to the Trumpet.

The 16' reed on the Swell, though only to Tenor C, is very useful as a manual double, both in the ensemble

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and also in combination with the 8' Vox Humana for example, making possible some very delightful effects. In this particular instance the combination of 16' Oboe and 8' Vox Humana gave a fine ground tone with shimmering harmonies above, like a delicate comet mixture. The strings are unusually broad and dignified in character.

Father Wojak's suggestions to the builder for the quality of the Salicional were that it should have a combination of pure organ tone and delicate string tone, partaking of the true English Dulciana and the delicate singing string tone of the Viole d'Amour, pungent and cutting type of tone not desired. His suggestions for the timbre of the Diapasons were that they should be markedly dissimilar in character with no sympathy or absorption of tone, so that every Diapason added should noticeably increase the ensemble.

The Pedal Diaphone was particularly valuable both in adding body and clarity. It had nearly as much body of tone as a Diapason and as much clarity as a Trombone. Where a Trombone cannot be provided, as in this case, it makes an excellent substitute for the usual Diapason and furnishes much more contrast to the large-scale Bourdon than is usually provided by the 16' Diapason.

Of course the entire organ was enclosed in two separate chambers, or I presume I should not have been sufficiently interested in the organ to give it a second thought.

The chambers were specially built by the members of the Church, to Father Wojak's specifications, three-ply wood veneer panelling being used throughout, making them very effective, as well as handsome.

I quite agreed with Father Wojak when he told me after the recital that he would not believe it possible to obtain so much variety of color and contrast from an organ of this size, as was very easily done during my recital. The color effects possible by the series of Dulciana harmonics with the Doppelfloete on the Great, for example, were astonishing.

The solidity of the build-up was thoroughly satisfactory and when the Trumpet was added as a crowning touch there was quite sufficient brilliancy to satisfy the enthusiasts for English tone.

I believe Father Wojak might easily hang out his shingle as "organ architect" and with a great deal more justification than some others I know.

GREEN BAY, WIS.
ST. MARY OF THE ANGELS
M. P. Moller
Stoplist by REV. THO. WOJAK
Finishing by MR. D. S. WENTZ
Dedicated by MR. WM. H. BARNES, Sept.
29, 1929.

PEDAL

- 16 DIAPHONE 32wm
- SUB BASS 44
- Bourdon (Swell)
- 8 Viola da Gamba (Great)
- Dulciana (Great)
- Sub Bass
- GREAT (Expressive)
- 16 Diapason Two
- 8 DIAPASON ONE 73
- DIAPASON TWO 73
- DULCIANA 97
- VIOLA DA GAMBA 73
- DOPPELFLOETE 73
- MELODIA 73
- UNDA MARIS 61 tc
- 4 PRINCIPAL 61
- Melodia
- 2 2/3 Dulciana
- 2 Dulciana
- 1 3/5 Dulciana
- 1 Dulciana
- 8 TRUMPET 73
- VOX HUMANA 61
- Tremulant

SWELL

- 16 Bourdon
- 8 DIAPASON 73
- SALICIONAL 73
- VOIX CELESTE 61 tc
- BOURDON 97
- 4 Salicional
- Bourdon
- 2 2/3 Bourdon
- 2 Bourdon
- 16 Oboe tc
- 8 CORNOPEAN 73
- OBOE 73
- Tremulant

ACCESSORIES

- 12 Couplers
- 18 Combination Pistons
- 3 Crescendos

The scheme which he has here developed is certainly well worthy of study. It is a more complete scheme than many three-manuals, with an abundance of color and variety found frequently only on organs with twice the number of stops. "To produce the maximum of effect for a given amount of money" was one of the principal things I was to tell how to accomplish in my columns. I have done this to the best of my knowledge in the schemes I have given special attention to here. This seems to be a much more interesting and worth while proceeding than to give attention to the very large schemes which, if they are well built, must necessarily be effective, as they contain everything.

For that reason I presume I was not so greatly impressed as I might have been with the great five-manual Casavant in the Royal York Hotel in Canada. Of course it is a marvellous ensemble, and glorious organ, but who among our builders of the better class couldn't accomplish the same thing with 100 registers in

a comparatively small hall? What I would be much more interested in is a builder and designer who could practically duplicate the variety and effect of the 100 registers, with about 35 judiciously unified, in a hall of this kind for the benefit of such purchasers as could not finance a full-sized organ. I know several American builders who can do just that and have done it. Casavant's work in the Royal York is indeed excellent and the instrument is one of their finest examples.

But my point is that when a purchaser cannot afford to pay the cost of a Straight scheme such as this, but yet must have complete artistic satisfaction in what he can afford, we must be prepared to serve him and serve him well with an organ of about half the probable cost of the Royal York; and I know it can be done with a design calling for about a third of the actual registers of the Royal York, if planned along the most efficient lines. I take it that the reason for building an organ of a hundred straight registers is to gain volume and power, with richness. In a moderate hall or church auditorium the chief gain in having the additional registers is the gain of a delightfully smooth build-up in the ensemble, with greater variety, color, and contrasts. And since all these things can be secured with a third as many actual ranks, there is no reason why a purchaser with limited funds should deny himself the advantages of owning an organ merely because he fears he cannot have a satisfactory one and would therefore prefer to have none.

One of the most commendable things about the Royal York organ is the judgment and restraint the builders used in scaling the pipes and regulating them so as not to make the ensemble entirely too big in the surroundings. They have carefully adjusted the tone to the acoustical conditions of the hall. If volume of sound is practically the only thing that would be sacrificed by reducing the number of sets, and that has to be sacrificed anyway in the big scheme for obvious reasons, there doesn't seem to be really so much justification for so large an organ. I realize that I am treading on dangerous ground here; there will be many who will disagree. Let those who do, actually hear the First Baptist, Evanston, or St. Mary of the Angels, Green Bay, and they may possibly become convinced of the truth of this statement, that the effectiveness of an organ cannot be measured by the numbers of registers it contains, but by the actual

tonal effects of which it is capable, in build-up, ensemble, solo effects, contrast, variety, and general usefulness.

Improvements

IN INTRODUCING the new Column on improvements in console accessories THE AMERICAN ORGANIST is merely presenting for the benefit of all a report of the new devices or new methods devised or proposed by organists or builders. The element of opinion—commendation or condemnation—is largely eliminated. Credit will be given wherever possible.

STOP SEPARATION: Used by certain German builders; and described by Dr. Oscar E. Schminke in his July 1929 article in T.A.O. The device separates the stop-tongues from the action, so that whatever registration has been set when the Separation is operated, will remain in effect; new registration may be set during the interim, and the new registration will come into effect only when the Separation is again touched.

PROPOSED

COMBINATION LOCK: Proposed by Mr. T. Scott Buhrman who thinks he has seen the device used in some modern organs somewhere. It is a standard Yale lock which prevents the re-setting of any of the combination pistons excepting by the organist himself or any other proper person who may have the necessary Yale key. This assures every organist, no matter how many visitors may have been to his church during his Friday or Saturday absence, that his combination pistons remain set exactly as he left them. The minister, the custodian, the sexton, all may have console keys; only the organist (and perhaps the custodian) would have the Yale key to the Combination Lock.



The stoplist herewith presented by courtesy of Mr. M. P. Moller, Jr., represents about the maximum of information that can be easily printed within the requirements of a technical journal such as T.A.O. The stop-name gives the color, the first column gives the pitch, and the only remaining unknown musical quality, namely the dynamic strength, is indicated immediately after the stop-name. Next we have the number of pipes and their material, and last we have the derivation or the scale. Readers are urged to note the method of presentation here used; there are no incomprehensible abbreviations; any person conversant with the technic of organ building can very readily grasp every detail, and without additional explanation. As Mr. Moller, Mr. Mayer,

and various other deeply interested readers have pointed out, T.A.O.'s method of presenting stoplists with the use of caps to indicate registers, enables one to glance at a stoplist and note with the minimum effort the exact content or the organ; in this day of much borrowing, this is exceedingly important. The Editors have deemed it advisable to sacrifice the smooth appearance of the page in order to gain the more convincing picture of the actual content of the stoplist; thus if lines in all-caps do not look well—and they do not—they tell their story more emphatically, and our magazine is printed to give facts, not to display the art of typographical neatness.

We commend the stoplist by Dr. Dickinson to our readers for serious study, and "point with pride" to the mass of solid information contained in Mr. Moller's manner of following the Specification Form adopted for these columns—a form from which we have strayed much too long.

BRIDGEPORT, CONN.

FIRST METHODIST

M. P. Moller

Stoplist by DR. CLARENCE DICKINSON

Finished by MR. R. S. WILLIAMS

Recital by DR. DICKINSON, Oct. 20, 1929

	V.	R.	S.	B.	P.
P	2.	2.	15.	12.	76
G	13.	16.	28.	12.	1120.
S	16.	16.	17.	1.	1108.
C	10.	10.	13.	1.	706.
L	8.	8.	17.	8.	596.
	49.	52.	90.	34.	3606.

PEDAL: V 2. R 2. S 15.

32	Resultant f
16	Diapason Two f (Great)
	Dulciana pp (Choir)
	VIOLONE mf 32w 7 1/2x6
	Grossfloete ff (Great)
	BOURDON mf 44w 8 9/16x7 1/8
	Bourdon p (Swell)
8	Cello mp (Choir)
	Grossfloete ff (Great)
	Bourdon mf
16	Bourdon p (Swell)
	Tuba Mirabilis ff (Solo)
	Posaune mf (Swell)

ECHO:

16 Flauto Dolce pp (Great)

Chimes p (Great)

GREAT: V 13. R 16. S 23.

16 Diapason Two f

8 †Stentorphone fff (Solo)

DIAPASON ONE ff 73m 38

DIAPASON TWO f 85wm16'

42

*ERZÄHLER mp 73m 53 tapered

†Gross Gamba f (Solo)

†Gross Gamba Celeste ff (Solo)

GROSSFLOETE ff 85w16' 7x6

†Philomela f (Solo)

*CLARABELLA mf 73w

4 3/4x3 13/16

4 OCTAVE mf 73m 54

†Harmonic Flute f (Solo)

2 2/3 *TWELFTH p 61m 65

2 *FIFTEENTH mp 61m 69

IV *MIXTURE p 244m 12-15-17-19

16 †Tuba Mirabilis ff (Solo)

8 †Tuba Mirabilis ff (Solo)

†French Horn mp (Solo)

4 †Tuba Mirabilis ff (Solo)

8 *Harp mp (Choir)

4 *Harp mp (Choir)

* in Choir Chamber

† in Solo Chamber

ECHO:

16 Flauto Dolce pp

8 MUTED VIOL pp 73m 68

tapered

MUTED VIOL CELESTE pp

61m tc 66 tapered

FLAUTO DOLCE pp 97swm16'

3 3/8x2 11/16

4 Flauto Dolce pp

8 VOX HUMANA ppp 61r 1 3/4

CHIMES p 25mt

Tremulant

SWELL: V 16. R 16. S 17.

16 BOURDON p 73sw

6 7/16x5 1/8

8 DIAPASON f 73m 40

VIOLE D'ORCHESTRE mp

73m 64

VOIX CELESTE mp 61m tc 62

SALICIONAL p 73m 60

VIOLA D'AMORE pp 73m 58

GEDECKT p 73sw 3 3/4x2 13/16

QUINTADENA pp 73sm 60

4 HARMONIC FLUTE p 73m

h 57

2 2/3 NAZARD pp 61m 77

2 FLAUTINO pp 61m 80

1 3/5 TIERCE pp 61m 87

III Rks Dolce Cornet pp

16 POSAUNE mf 73r 10

8 CORNOPEAN mf 73r 5"

OBOE mp 73r 3 1/2

VOX HUMANA ppp 61r 1 3/4

Tremulant

CHOIR: V 10. R 10. S 13.

16 Dulciana ppp

8 DIAPASON mf 73m 42

DULCIANA ppp 85m16' 56

UNDA MARIS ppp 61m tc 56

CELLO mp 73m 56

CELLO CELESTE mp 73m 56

CONCERT FLUTE p 73w h

4 3/8x3 1/2

4 FLAUTO D'AMORE p 73sw

2 3/8x1 7/8

2 2/3 NAZARD pp 61m 66

2 PICCOLO p 61m h 68

8 CLARINET mp 73r 1 7/8

8 HARP mp 61mb tc

4 Harp mp

Tremulant

SOLO: V 8. R 8. S 17.

8 STENTORPHONE fff 73m 36

GROSS GAMBA f 73m 54

GROSS GAMBA CELESTE ff

61m tc 54

4 PHILOMELA f 73w 7 3/8x6

HARMONIC FLUTE f 73m

h 55

16 Tuba Mirabilis ff

8 TUBA MIRABILIS ff 97r16'

6 1/2

FRENCH HORN mp 73r

5 5/8

ORCHESTRAL OBOE mf

2 3/16

4 Tuba Mirabilis ff

Tremulant

ECHO:

16 Flauto Dolce pp (Great)

8 Muted Viol pp (Great)

Muted Viol Celeste pp (Great)

Flauto Dolce pp (Great)

Flauto Dolce pp (Great)

8 Vox Humana ppp (Great)

Chimes p (Great)

Tremulant

COUPLERS:

4 8 16

Pedal SL GSCL GSCL

Great GSCL SCLE GSCL

Swell S S S

Choir SC SCL SC

Solo L LE L

ACCESSORIES:

Manual Pistons: G 8. S—P 4. S 4.

C 8. L 8. Couplers 5. Tutti 8.

Toe Pistons: P 4 S 4. Tutti 4.

Crescendo: Swell. Choir. Solo. Echo.

Register.

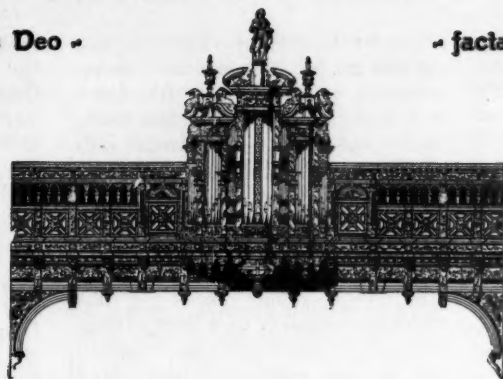
Reversibles: G—P. Tutti.

Kinetic 15 h.p.

12
6'
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16

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The Church



Under the Editorship of
Mr. Rowland W. Dunham
In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comments

—MODERN TASTE—

MOST PEOPLE outside the profession, when hearing a piece of music, perceive the melodic and rhythmic ideas, at least when they are not too obscure. Time is the most apparent element in music. The so-called "popular classics", such as Schumann's TRAUMERIE, Handel's LARGO, and Schubert's AVE MARIA, have endeared themselves to the multitude because these elements were easily recognized. It can be safely said, however, that the reason these compositions have lived so long is because their composers wrote music which had an infinitely more important place in musical art.

Who decides that music shall live? Certainly not they whose musical perceptions are limited to the obvious limits. This important task is done by a small and unknown group of professional musicians of refined taste and keen judgment in an official and mysterious manner. That this is true nobody can gainsay. The great masters of music are men who have contributed unsurpassed

works in the larger forms such as the B Minor Mass of Bach.

It should not be necessary to remind my readers of the contents of these greater masterpieces. Yet, as I talk with organists and hear their views, I am convinced that there are many of them—more than one would believe—who regard these two elements above mentioned as the important, if not the sole features, of musical composition. My good friend, the honorable Editor, will here accuse me of being highbrow. But I am truly concerned with the lack of musical taste within the profession. Probably most organists have studied harmony and counterpoint. These studies are basic in musical training. If however, they serve only to give mental discipline, I am convinced that their usefulness is almost nil.

The application of these elements in professional life is what so many musicians lack. There is a decided reaction upon the cultured musician from harmonic structure that is interesting. If melody and rhythm were all, the composer might indeed be justified in an accompaniment of primary triads. But true harmonic variety does have significance to those whose ears are open and whose minds are musically clear. How anybody who claims to be a

musician can be content with melody, no matter how fine and stirring, which is surrounded by kindergarten harmony, is a mystery to me. I can get no enjoyment or benefit from such a childish procedure.

The amazing thing is to find musicians, more especially organists, praising and expressing personal joy from music that has absolutely no reason for existing. Of course the use of such limited material in the Haydn-Mozart era was inevitable. But the musician must remember that these men have retained their place in spite of the methods used. Moreover, they have fashioned on a larger scale than the trite things that are better known which have made them outstanding composers in the elementary period of harmonic development.

These may sound like harsh words. I am sure that many of my readers will find them unacceptable. Were I not sure that the facts are as stated I would prefer to write on some other subject. Experience has taught me that the professional musician, on the average, would profit by a good personal self-appraisal.

Now for a few instances of the quality of musical judgment extant. There is a great deal of criticism of modern French organ music. Some of this comes from the 100% American idea which has caused many to attempt the application of the idea to an art like ours. There are certain methods of approach in the French music which are peculiar to it. One may not fancy their idioms, although there is much in their favor. I have yet to find a detractor who gave any definite reasons for his violent dislike.

All of this music is not equally good. Some is quite sentimental and weak, considerable is intensely virtuoso in style. At its best, we must admit that there is something there besides an obvious tune and the stupid harmonies of a beginning harmony course.

The alternative for the modern French organ music is what? They tell us that there is plenty of good American music that is superior. Of course this is purely a personal opinion based upon what musical taste the antagonist may possess. If they are pruned down to instances I have found they mention some work—some sonata or suite that savors of the soporific Mr. Rheinberger or else some work which contains much of the style of the French school they dislike so much. As for finding "plenty", that is another story.

Not long ago I heard a recital which ended with a composition that was not French; neither was it American. My hearing is rather good and I listened closely but could find absolutely nothing that interested me in any way. The themes were dull, the harmony weak, the counterpoint practically non-existent. Yet a critic tells us this work should be heard more and that it brought the

affair to a brilliant close. I was curious enough to ask a half dozen organists who have ears that function how they felt about this work. The opinion was unanimous with mine, although expressed even more forcibly.

The profession needs stirring up. There are too many who are musically either deaf or indifferent. We are several jumps ahead of this childish acceptance of a pretty truce. Primary triads should be conspicuous by their scarcity in these days. If we have not gotten as far along chronologically as Debussy in our harmonic perception it is time to take stock. When I hear a musician dismiss all contemporary music which is really worthy of attention with a shrug of his shoulders, I wonder how such an individual expects to get along twenty years hence.

What we need is to preserve an open mind to musical tendencies of today, to shed the cradle of musical taste and judgment which is professional and, above all, to bestir ourselves to become worthy of a place in the musical fraternity of 1929, rather than be content to live in a musical atmosphere of mediocrity and antiquity.

Even then, it's better to err in the direction of too little, rather than too much. When I was a youngster we had a lot of Pennsylvania Dutch relatives up in Northampton County, and I used to visit them in the summer. One family had a very fine reed organ, on which I would discourse more or less sweet music. One day I was playing to the mother of the household, an aged lady, and after I had given her a brilliant march she sat without making any remark. I then followed this with a hymn, played on the very softest stops. She brightened up at once; and as soon as I had finished, she said, "Now, Valter, dat's de vay I like to hear de moosic—even it sounds real silent!" And you'll hardly make a mistake, when in doubt about the loudness of the accompaniment, if you make it "sound real silent."

If the choir starts to flatten, you'll be more likely to get them back by adding a little bright four-foot tone, than by piling up a great deal of unison. This is one of the oldest hints in the business; but it is so useful that I am repeating it. Another device, useful when they are losing the pitch in a piano passage, is this: when you get to the end of the phrase, cut off the chord for the least fraction of a second, before the end of the beat; and then give the melody note alone, bringing the harmony in once more with the first beat of the next measure. This doesn't mean that the rhythm is to be disturbed. But suppose the passage is in 4-4 time; cut off an almost imperceptible amount of the duration of the chord on the fourth beat, and into that tiny interval insert the melody note that opens the next measure; then promptly with beat one bring in the harmony. Nobody but the choir is likely to notice what you have done, and in all probability you will bring the voices back to pitch; for many a singer can find his pitch from a single note (even if it is not in his own part) though he can't feel the harmony clearly enough to bring himself up by it, once he has dropped.

Something of the same kind can be done to remind the choir of a sudden drop from forte to piano; this is apt to be a ticklish point, even with well-trained choruses, unless they have a conductor before them. They become excited over the loud passage, especially if it is in quick time, and are inclined to "over-ride" the sudden

Accompanying the Service

Some Suggestions from Practical Experience in "Floating"
a Church Service with Aid of Organ and Choir

By WALTER LINDSAY

(Concluded from last Month)

NOW ABOUT THE CHOIR. As a general thing, the professional quartet is easier to accompany than the chorus, since they are better musicians, and able to stand alone. But this is by no means always the case: a singer will be engaged on the strength of a fine voice, and then prove to have so little musicianship as to be almost unable to carry the part. In one of my quartets I once had a soprano who through sheer carelessness and absence of mind kept the rest of us always in a twitter. One Sunday she failed to put in an appearance, and after the service the chairman came up to the choir loft to inquire where she was. "I don't know where she is today," said the haritone, "but I know she's generally in China while she's singing!" Still, on the whole, the problems of

choral accompaniment are more acute with the chorus choir.

To begin with, don't give them too much organ. It's certainly destructive of the worshipful spirit to hear a chorus submerged in a great volume of organ tone, struggling frantically, as it were, to keep their head above water, and giving you a horrid feeling that they are just going down for the third time. The proper amount of organ depends, to be sure, on the way the organ part has been conceived by the composer. If it simply follows the voices, or nearly so, it has no function except to support them, and should be kept down as much as possible, so that the color of the voices may not be interfered with. If there is a totally independent organ part, of equal importance with the voices, then it must be played so as to be heard for its own intrinsic interest, and can be fuller, accordingly.

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opening of the piano passage, and then drop off in power after a count or two. You can often prompt them by reducing the power of the organ a fraction of a second ahead of the actual "drop" as indicated in the music.

In well written independent organ parts there are often instructions given for a solo melody on one manual, contrasting with the melody of the voice part, and itself accompanied on a second manual. A good instance is the admirable accompaniment to the tenor solo in the anthem, "The Woods and Every Sweet-smelling Tree." But with a little careful inspection it is often possible to find such subsidiary melodies where they are not specially indicated, not only in organ accompaniments, but in piano accompaniments that have to be used by the organist. They are likely to turn up in the alto and tenor registers of the accompaniment, and if they are brought out on a contrasting solo stop, the effect is frequently pleasing, and adds another line of interest to the piece. I have found that this device is particularly useful in effects of pathos. It is often said that we must not use the Tremulant in accompanying the voice, as it is apt to throw the singers off the pitch; and it's a fact that the Tremulant applied to the general body of harmony is usually bad. But to use it occasionally on an "under melody", like those we have been considering, generally sounds well, and I have never known it to cause any disturbance of the intonation.

For a good exercise in this sort of thing, try the Air, "IT IS ENOUGH," from "Elijah." In the original score this has a violoncello obbligato; in the piano arrangement the actual notes of the obbligato appear, but are not distinguished in any way, and are divided between the two hands, as the position of the melody rises and falls. Draw a string stop with Tremulant on one manual, and a soft combination on the other, and pick out the cello part from the rest of the notes, with one hand, carrying the entire accompaniment with the other hand and the pedal. It's beautiful in effect, but apparently organists seldom do it, for not a few experienced baritones are "thrown" by the sound of the obbligato, at first, showing that they have not been accustomed to hear it in the organ accompaniment.

What's the weakest part in the average quartet, and in practically every chorus? The tenor, says you. Right, says I, go up head! The Reverend Arthur Harries, a Welsh clergyman, told me not long ago that there are parts of the Principality where the men are almost all tenors, and it's hard to get enough basses: but this is a blessed state that most of us have no conception of—we have to take what tenors we can get, and be thankful there are any! It often happens that there will be a prominent part for the tenor in a chorus, and the tenors, being few and not very courageous, fail to make themselves heard adequately. A little judicious assistance by playing the tenor part on a separate manual is useful in two ways: it helps to complete the harmony as the congregation hear it, and it gives confidence to the tenors themselves, so that they make a better showing of the actual voice part. You can't do much in this line in loud music, of course; I am speaking of piano passages, and particularly at the close of a section, or of the entire movement. If in such cases the tenor finishes on the fifth of the chord, his weakness is not so noticeable; but if his last note is the third of the chord, there will be a sense of hollow-ness and "unfinished-ness" if his part is not distinctly heard. In that case it is almost imperative to reinforce the part a little. This implies that the organist is accustomed to read the entire score—the four staves of the voice parts as well as the two or three of the organ part, even though he may be actually playing only the latter. If he reads only his own part, he'll never be able to accompany successfully, in the real sense of the word.

It is useful to remember that as the flute stops have less individuality than the others, we can increase the power by adding flute stops, with comparatively little danger of disturbing the tone quality of either the organ or the voices, which would not be the case if we added strings or reeds.

Be prepared to transpose, if necessary—it's apt to come in useful at any time, in hot weather, for instance. In extremely hot weather the organ grows perceptibly sharp, while the energy necessary to sing high notes decreases in proportion, especially if the air is damp and muggy as well as warm. If therefore we have a hymn or anthem containing notes

that the singers can just about reach under normal conditions, the best thing to do at ninety degrees Fahrenheit is to put the music down a little, rather than compel them to violent exertions with no good result. It is not so often that we have to transpose upward, though there are some hymns that are the better for it—for instance the tune "Quebec," which by some freak of fancy is sometimes given in E-flat, where it is as dead as Julius Caesar, rather than in F, where it is lively and comfortable.

Even assuming that the choir are well prepared, we can never be sure that there won't be an unexpected lapse of some sort. Be prepared for this, and don't be afraid to jump in and lift them out of the hole. As I see it, it's our business to keep the service going; and if something gets askew, it's up to us to straighten it out. I have been told of an organist of experience, who, after he has carefully prepared his choir in their music, is so determined that they shall stand on their own feet, that no matter what the emergency he will allow things to go to pieces, and see the service upset and the congregation disturbed, rather than play one note on the organ that is not called for by the composer in the accompaniment as printed. I simply can't see that, at all.

Of course, it's possible to go too far the other way. I knew a young man who played in one of our churches where they used extremely elaborate music. I once expressed my surprise that they were able to give such difficult programmes, and so many of them. "O well," says he, "I run over the music till the boys get a pretty fair idea of how it goes; and at the service, when we get to the critical points I just pull out a lot of stops and let 'er go. The people think they hear the voices, nobody knows any different, and everybody's satisfied!" That may be all right for those who like it. I don't, for one, and what's more, you can't get away with it forever.

At the end of the service (after the Benediction, or after the Recessional, as the case may be) there is always a short reverential silence. Don't draw full organ, all couplers, and start your postlude with a chord like the crack of doom. It's not artistic, and it's not churchly, but it's done only too often. Modulate from the key of the last hymn to the key of the postlude, and work up to the proper loudness without making the

people think the hot water system has blown up.

Now I hope in what I have said I have not given the impression that my notion of the functions of an organist is the one that prevailed in the old "black walnut" period of forty or fifty years ago, namely, that he was simply an industrious mechanic, without any artistic aims, working so many hours for so much money. On the contrary, quite the reverse. By all means, let's all do our best: nevertheless, our best is often not what we'd like it to be, but what our environment permits it to be, and it's in the hope of helping to make that best as high as possible that I have offered these hints. After all, it all comes back to the motto, "Nothing Perfunctory." Study every hymn and anthem; see where the weak spots are likely to be, and be prepared to buttress them: and never rest till you know you've squeezed out of every piece, large or small, every last drop of interest that you can extract from it.



Calendar Suggestions

By R. W. D.

BOTH CHRISTMAS AND general anthems are included in the list this month.

"IT CAME UPON THE MIDNIGHT CLEAR"—Barnes. Anthem settings of the famous poem are none too plentiful and we are glad to find one that is worth while. Baritone solo not difficult. 11p. Ditson (New).

"THREE NORTH AMERICAN CAROLS"—Harvey Gaul. Choirmasters seeking something new and out of the ordinary should not fail to see these. "The Shepherds and the Inn" is a Mexican Carol. "And the trees do moan" is of the Mountain Whites. "Stars lead ever on" is Sioux Indian. The adaptations of Mr. Gaul are always cleverly done with the right touch of modernity that distinguished them from the ordinary saccharine variety. The harmony is just spicy enough, the variety of treatment interesting. These carols are the most attractive of their kind that I have seen in a long time. You will like the quaint texts as well as the music. Recommended to the discriminating. Ditson (new).

"TO US A CHILD OF ROYAL BIRTH"—Sanders. Here is a real Christmas anthem which should be extremely useful as a contrast to the inevitable carols. It is jubilant and vocal in its style. Medium difficulty. No soloists necessary. 18p. Ditson (new).

"THE SON OF MARY"—Candlyn. A well conceived carol-anthem on an unhackneyed text. Chorus use only. Attractive and recommended. 9p. Ditson (new).

"CHRIST IS BORN TODAY"—Candlyn. Also a worthy setting of a less used poem. This and the above could be used together with good effect. 11p. Ditson (new).

WOMEN'S VOICES

"AROUND THE MANGER"—Beach. A smooth, melodious three-part carol that ought to be very useful. Ditson (new).

"FIVE TRADITIONAL FRENCH CHRISTMAS CAROLS"—Gaul. A set of shorter carols in one collection. They are not difficult and have not the harmonic style of the set mentioned above for mixed voices. Ditson (new).

MEN'S VOICES

"THE VIRGIN'S SLUMBER SONG"—Reger. Not the intricate contrapuntal writing one might expect but a rather naive tune simply harmonized. Ditson (new).

(I have listed these numbers in one group for your convenience. The Ditson company has found a particularly fine set of new Christmas anthems and carols this year.)

OTHER ANTHEMS

"EXULTANT DEO"—Daniels. A festival anthem of more than passing interest. Be sure to secure a copy and decide its merits yourself. Schmidt (new).

"O LOVE THAT WILL NOT LET ME GO"—Matthews. Collaborated by two Matthews. Medium difficulty. No solos. Ditson (new).

"VITAL SPARK"—Harwood. One of the Anglican anthems of an earlier period. (Novello).

"HAIL GLADDENING LIGHT"—Martin. The old eversung anthem that must be mentioned periodically lest it be forgotten.



MRS. KATE ELIZABETH FOX, F.A.G.O., of First Congregational, Dalton, Mass., was instrumental in bringing Mr. Dupre to Dalton for a recital in her church, on which occasion she furnished the themes for the improvisation.

NEILL ODELL ROWE, of the College of Wooster, dedicated the 4m Moller in the First Presbyterian, Wooster, Ohio, during the week when the new building was dedicated.

Going the Rounds

Briefly Reporting what is Heard
In New York City

REEPING up with the Jones has its advantages. The progress of the individual is more or less communicable. We work most efficiently when we know how the other fellow performs the same operation. It is easier to see faults in the third person than in the first person singular. And so, as long as the spirit holds out, I have commissioned myself to ramble around indiscriminately among the churches of New York City and tell honestly my reactions; obviously I am no longer an active organist myself. The views are my own; that is the worst I can say about them. They are my own views, however; and that's the best I can say for them.

I begin the season, and the series, with an unusual church, the First Baptist. But it was, taken by and large, rather disappointing because the men's quartet—which constitutes the choral forces—sang indifferently and with inexcusable inattention to diction. The tendency seems to be to sing either very loudly or very softly; there is no middle ground; and as the day was warm, the doors were open and the sound of Broadway's stream of tooting automobiles drowned out the pianissimo. The idea of a choir of men's voices furnishing the music of a church appeals to me. The organist (name not made known by the church) was good, but needs to transmit more authoritative direction to the men. With some choirs this is not easy; it is essential to good work, none the less. Good organ work and good musicianship, as evidenced by the First Baptist's organist, are not enough; we must compel our choristers to "deliver the goods."

A Methodist church is next in line. It is many years since I attended a Methodist service, so it may be that the ritualistic form, which struck me as being unusual, and certainly is impressive, is more commonly used than I thought. I liked the orderliness and form. Here was a brand new minister, organist, and two soloists working together for the first time. Miss Carolyn Sutphin, Mus.Bac., is the organist; she is to have a quartet of soloists. Miss Sutphin plays unusually well and is also a fine accompanist—and that, alas, is

only too rare in so many of even the best of our New York churches. The choir is listed as the Ministry of Music, which goes quite a long way in showing that the minister, Dr. Woodmancy, is probably as fine as he seemed to be in this one service.

An excellent service was that in the Fourth Presbyterian. The minister gives credit to himself but not to his organist; I discovered that it was Mr. Willard Irving Nevins, one of our best. To all appearances he is as wide-awake in his church music as he is in his profession. His prelude was brilliant and mighty well played. His quartet is a fine one and shows the mark of expert training. The voices blend beautifully. The best organization I have heard in a long time. It is regrettable that so good a quartet and so fine an organist are not matched with an organ with better accompanimental materials. The tone was good but the specification began life wrongly by aiming at something other than the rich variety of soft accompanimental materials so essential to every true church organ. Certainly I feel like singing a hymn when Mr. Nevins plays it. An original touch was given the service when Mr. Nevins played a hymn-tune very softly as a solo just before the sermon—and just the right atmosphere came into being.

—d 'Y. N.A.



KEEPING WARM PROBLEM OF WINTER PRACTISE IN A COLD CHURCH

MR. JUDSON W. MATHER, of Spokane, Wash., has solved the problem of keeping warm during the winter months in practising at the console in a cold church.

"I use in the church a little electric heater which I had made according to my own specifications and which, I think, beats them all. A series of coils in a case about three feet long, which lies under the organ bench along the heel-end of the pedal-clavier, is hooked up to any light socket. The case is open at the front and has a curved top and back, which serves to reflect the heat rays outward toward the feet, while the surplus heat rises to the manuals, where it is very gratefully received.

"The idea is in no way patented and I should be glad to pass it along to anyone interested in such a luxury, if not necessity, for practise in a cold church."

EDWARD C. DOUGLAS of St. Andrew's, Detroit, has been using his junior choir this season to sing in the various wards of the local hospitals—a step inspired by the singing of other organizations in the hospital when Mr. Douglas himself was confined there. Mr. Douglas is the composer of the carol reproduced in the current issue.



Service Selections

CHRISTMAS SELECTIONS

WE AGAIN FOLLOW the practise of former years and present this month some of the Christmas selections of last year. Our review pages will acquaint our readers with current Christmas publications; the following programs will tell pretty much the verdict of the profession itself with respect to the Christmas music of former years.

Abbreviations refer to numbers for violin, cello, organ, harp, soprano, alto, tenor, bass, etc.

J. WARREN ANDREWS
DIVINE PATERNITY—NEW YORK

Lemare—Andantino
"Bethlehem"—Dickinson
"I Saw Three Ships"—Mackinnon
s.a. "Gesu Bambino"—Yon
"Nazareth"—Gounod
t. "O Leave Your Sleep"—Hazelhurst
Bach-Gounod—Ave Maria

RICHARD KEYS BIGGS
BLESSED SACRAMENT—HOLLYWOOD
Boex—Marche Champetre
s. "Noel"—Adam
"There Were Shepherds"—Vincent
Yon—Christmas in Sicily
Widor—Toccata F

DR. CLARENCE DICKINSON
BRICK CHURCH—NEW YORK
v.c.h.o.

Woodman—Andante Religioso
Liszt—Wise Men
"Break Forth O Beauteous"—Bach
"Glory to God"—Pergolesi
"Rap Soft on the Door"—Shaw
"Shepherds' Christmas Song"—Austrian
"Babe Lies in Cradle"—Corner
"Quest Eternal"—Dickinson
Dethier—Christmas

AFTERNOON SERVICE
v.c.h.o.

Rousseau—Shepherds and Sages
Carols:
"My Chosen King"—Bach
"O Have Ye Heard"—16th Cent.
"What a Wonder"—Lithuanian
"I Saw Three Ships"—Mackinnon
"Sleep My Jesus"—Dutch
Kriens—Evening

C. HAROLD EINEKE
SALEM EVANGELICAL—QUINCY, ILL.

"Three Kings"—Shakespeare
"Gloria"—Mozart
"Shepherd's Story"—Dickinson
s. "Gesu Bambino"—Yon
"Halleluia"—Handel
Lemare—Joy to the World
Mueller—In Bethlehem's Town
Dinelli—Christmas Pastorale

CARROLL W. HARTLINE
TRINITY LUTH.—READING, PENN.

Yon—Christmas in Sicily
"Gloria"—Mozart
Dubois—March of Magi
s. "Holy Night"—Adam
Yon—Gesu Bambino

HAMLIN HUNT

PLYMOUTH—MINNEAPOLIS
v.c.h.o.

Grimm—Invocation
Bizet—Agnus Dei
Woodman—Andante Religioso
"From Heaven High"—14th Cent.
"In Bethlehem's Manger"—16th Cent.
"Waits Are Singing"—Lutkin
"Bring A Torch"—French
"Joyous Christmas Song"—Gevaert
"Good Tidings"—Bartlett

JUDSON MATHER
FIRST PRESB.—SPOKANE

Buck—Holy Night
"Christmas"—Shelley
"Calm on the List'ning Ear"—Stoughton
Yon—Gesu Bambino
Wachs—Hosannah

ALEXANDER McCURDY
SECOND PRESB.—PHILADELPHIA

Yon—Gesu Bambino
Brahms—Rose Breaks Into Bloom
Bach—Jesus, My Treasure
Yon—Christmas in Sicily
"Christmas Day"—Holst
"God Is With Us"—Kastalsky
"O Bethlehem"—Dickinson

MORRIS W. WATKINS
CHURCH OF SAVIOUR—BROOKLYN

Evening Musicales Complete
"Silent Night"—Gruber
"Break Forth O Beauteous"—Bach
"Bressan Noel"—arr. D. S. Smith
"A Spotless Rose"—Howells
"Carol of Russian Children"—arr. Gaul
Boellmann—Priore a Notre Dame
"Mighty Lord"—Bach
"Alleluia Sing Noel"—arr. Lefebvre
"Sleep Little Dove"—Alsatian
"March of Three Kings"—Provençal
"Before the Heavens"—Parker
"Happy Bethlehem"—arr. Schindler
"In Dulci Jubilo"—arr. De Pearsall
Vierne—Lied
"Jesu Thou Dear Babe"—arr. Dickinson
"Ring Out Wild Bells"—Fletcher
The above Christmas musicale is one of three annual musicales given by Mr. Watkins with his adult chorus.

NEW YORK CITY

General Selections

"Whoso Hears a Chiming"—Noble
"Deck the Hall"—Welsh
"Sleep Little Dove"—Alsatian
"Carol of the Birds"—Belgian
"Sleep of Infant Jesus"—Busser
"Peace on Earth"—Beach
"I Hear Along Our Street"—Mackinnon
"God Give Ye Merry Christmas"—Bishop
"In a Manger Lowly"—Daniels
"Behold That Star"—Burleigh
"Mary Kept All These Things"—Barnes
"Quest Eternal"—Dickinson
"I Saw Three Ships"—Mackinnon
"Shepherds Sing"—Young
"Drop Down"—Manney
"Carol of the Hearth"—Mackinnon
"Day Christ Was Born"—Byrd
"Shepherd's Christmas Song"—Austrian
"Lo, How a Rose"—Praetorius
"Joyous Christmas Song"—Gevaert
"Jesu Bambino"—Yon
"Radiant Star"—Coombs
"Happy Bethlehem"—Basque
"Before the Heavens"—Parker
"We Three Kings"—Hopkins
"Old Sacred Lullaby"—Liddle
"Christmas Carol"—Kramer
"In Bethlehem's Manger"—Dickinson
"Shepherd's Story"—Dickinson
"Song of Mary"—Fischer
"Springs in the Desert"—Jennings
"Sleep Holy Babe"—Field
"Blessed Babe"—Wareing
"Like Silver Lamps"—Harratt
"Jesu Thou Dear Babe"—Haitian



What Next?

If the Organ has Faded out of the Picture Permanently
Theater Organists have but to Look About
for Better Jobs Already at Hand

PERHAPS the theater organ will come back, but I am coming to the opinion that it will not. When the kind of men who are running the motion picture industry can find a scheme for making more money and making it more easily and more quickly—which is precisely what the phonograph-film is enabling them to do—there is little prospect of their ever going back, merely for artistic reasons or to please the public. The kind of a public that keeps the motion picture theater alive is not the kind that cares much about things artistic. In the old days these columns championed the liberal use of jazz in the theater and condemned the attitude that the theatre was an educational institution. The death of the organ in the theater is due to precisely the same causes which killed the orchestra. It is simply and entirely a matter of how to make more money.

The theater organist has served his day and served it well. He taught the church organist that the instrument was rhythmic, that it was even dynamic. He taught the world that the organ need not weep and wail away its life on meaningless stodginess as it had been doing for centuries in the restraints of the church. He replaced the stodginess with vividness.

And the result is a crop of players like Mr. Jesse Crawford, Mr. Fred Feibel, Mr. Marsh McCurdy.

Now it is quite true that Mr. Firmin Swinnen and Mr. J. Van Cleft Cooper—to mention but one pair of legitimates—were able to combine the musicianly foundation of the better church organists with the superficial literature of the theater, and produce a show on a legitimate though buried organ in a Broadway theater that was a model of how to do it. This pair went out of the picture, not because the public failed to enjoy and appreciate, but purely because the theater industry was learning the secret of big business and was gobbling up these independent and highly artistic theaters because they were making money. After they gobbled them up, they inspected the expense accounts, and reflected on the sad lessons of the various musicians' strikes, and of course there was only one conclusion: fire the person that can strike and take a machine that can't. The possibility of strikes was by no means the only consideration. Every button-hole maker in New York knows that a machine that will duplicate a job endlessly is more profitable than a human being that can do only one job at a time. And that was the theater musician's Waterloo.

Since the advent of the theater organ we have witnessed a new school of organ-playing, as exemplified by such as Mr. Alexander McCurdy, Mr. E. A. Hovdesven, and others too numerous to mention. They have learned, not from their teachers but from the theater profession, that clean-cut playing is vastly more interesting than the legato work of fifty years ago. They have learned that our dear old teachers—who once told us so solemnly that the organ was different, that memorizing on the organ was both impossible and not to be expected—were as dead as their forefathers. Theater organists were not the only exponents of these new truths; there were such shining lights as the whole school of Frenchmen who weren't afraid to work and consequently could memorize, and there were such present examples as that of Mr. Pietro Yon and, a little later, Mr. Lynnwood Farnum. I do not know who first lived and worked in America on the basis of completely memorized recitals, and I am not inviting my readers to involve me in a controversy.

What we must do now, since we can't go north any more, is to find out if we can go south, or east, or west. If we cannot sell hoops to ladies because they don't wear hoop-skirts any more, we take a look around us to see if we can't invent something else to sell in place of hoops. Crying because the theater organ and theater organist seem doomed to extinction, is not half so profitable as going out with a pair of binoculars and scanning the musical horizon to see if we cannot find some other opening in which to work.

The organ builders were not, as a general rule, very hard hit by the loss of theater business. A few of them were; the majority were not. Suddenly there is a splurge in selling organs to funeral chapels. There is more interest too in selling organs to the average man for his new residence; we now do not have to earn our first million in order to have a suitable organ. Unification has come along with its violent swing in the violently wrong direction, has rocked itself back to normal position, and pushed the possibilities of moderate-priced organs far beyond the limitations of small organs built on the Straight system. When such a scholar as Mr. Albert Riemenschneider is not afraid to buy a three-manual organ on the Unit basis, the rest of us need not be so tender with our traditions that we feel a necessity of denying ourselves something good merely because we cannot afford something ideal.

The theater organ and what the theater organist did with it were factors of exceedingly great importance in the modern art of buying beautiful organ music without having to pay the price of extravagance in pipe-work. I quite well realize that unification cannot sell a ten-dollar organ for three dollars. The strict Unit is not such a great economy; but the careful use of unification and augmentation is economy, great economy. If we but compare the specifications of today with those of 1900, we shall see what the theater organ and theater organist have helped the organ world to achieve. It will probably always be considered by persons of discriminating taste that a Straight Organ is the ideal and only ideal; it takes such master-thought and such courage as displayed by Mr. Barnes, Editor of T.A.O.'s Organ Department, to stand out against criticism in high places and hammer away at the nonsense called tradition, in order to free purchasers of limited means from the necessity of securing, as a result of their investment, an awkward and unmusical organ when, by judicious unification and augmentation, they can now have truly beautiful organs. If we have the money, buy Straight; if we do not have the money (and 98 out of every hundred purchasers do not) then buy judicious unification. That is the vital lesson the theater organ has demonstrated beyond controversy.



MR. THEODORE STRONG

of San Francisco whose participation in KPO broadcasts is making many friends for the organ. Tuesdays and Fridays from 4:00 to 4:30 Mr. Strong plays request programs, and on one occasion fifty requests were telephoned in exactly five minutes. Sundays from 9:00 to 9:45 a.m. is another regular period, and lately the famous Austin Pilgrims Progress music has been broadcast by Mr. Strong at 10:15 p.m., with the announcer reading a description of the scenes each selection portrays. Mr. Strong dedicated the 2-28 organ donated to St. Leo's Church, Oakland, Calif., by the pastor of the church—a quite unusual donation; and Oct. 15th he dedicated the 2-24 sold by Sherman-Clay to the First Methodist, San Mateo, Calif.

Progress is a strange phenomenon. Those in the front ranks must pull with all their strength against those in the rear. The front pushes on and explores new realms; the rear holds back and cries like an infant in arms whenever anyone even suggests that the faith of our fathers is no longer good enough for us. If each age cannot make progress over its predecessor, then there is hardly much success to creation after all and it's stagnant. Thought, theology, art, these are man's highest attributes and dare any of us think that the scheme of creation would hold these things in undeveloped infancy through countless ages while even a hammer and a screw-driver are more efficient at the end of a century than they were at its beginning?

So it is with our ancient and honorable, and evidently deceased, art of photoplaying. We cannot hope to sell organ playing to theaters, except in so rare cases

that the hope cannot keep any of us alive. What will we do now with our art?

The world is not a deadly place to live. There is enough good left in it. Two months ago an alert T.A.O. reader called the attention of the profession to the possibilities of the funeral chapel and its organ. The profession might well turn salesmen, and be on the alert to encourage organ sales wherever possible—for every organ that is sold, must have its organist. The Masonic lodges—I am not acquainted with what the others are doing—have long been a profitable market for organ builders and organists. Here again the old type of organ playing, which our fathers taught us, will certainly not do. A lodge of plain human beings will not tolerate that sort of stuff. But the lodge organist who can memorize, who keeps all the current jazz hits at his finger tips, who can improvise marches and tunes by the score, and who knows how to be a good fellow with his fellowmen—such a man will find many rewards among the lodges.

In the church there is a growing school of visionary organists who do not sit down at a console and wait till the minister comes in and suggests something new. Instead they look about them and find jobs to do. Salary does not count. Find the job first, the salary will be paid later. One reason why the organist cannot find more employment, with salary checks attached, with the radio stations is that he as an entertainer cannot make good. Mr. Feibel does it, and I don't believe he gets up at seven o'clock every morning just to be an air hero; there must be a good salary—check somewhere around Mr. Feibel's week-ends. My readers might tune in just for an experiment on all the organ broadcasting they can discover, and then tune in on Mr. Feibel at least three times; after that, the verdict. I would even go so far as to say that not five out of every thousand of my readers are tuning in habitually on the organ playing of any organist anywhere; and yet we all know that there are a hundred singefes to one organist being paid for broadcasting, and that there are a thousand voice students and professionals tuning in on vocal radio recitals to every organist tuning in on an organ broadcast.

Another sign of the times is the death of such series of organ

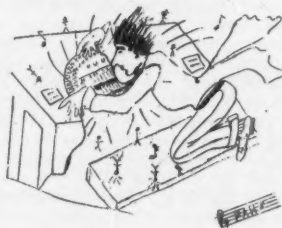
broadcasts as were extravagantly paid for by a few of our builders. They thought they could make friends for the organ by putting it on the air. We all know that as a duck takes to water, so would the builders continue to take to the air if we, the organ players, had been able to make friends for the organ over the air.

That's not a condemnation of organ playing. We are growing, slowly, but surely. And the theater organist has contributed more to a true understanding of the artistic possibilities of organ playing and organ building than any other phase of professional work has ever contributed in so short a time.

The organ in the theater seems to be dead. I do not expect it to revive. The public is too cheap; it doesn't care a rap about art, and since we failed to properly entertain it, out we go. The going is painful, but the pain will soon be forgotten when we have found other activities. The only pity of it is that such a man as Mr. Robert Berentsen should stop his unprecedented methods of individualizing organists and turn to commercial lines. Mr. Eastman could do nothing better for the organ world than build another conservatory, install adequate organs, and set Mr. Berentsen back again to the task of showing budding organists what to do with a modern organ and how to do it.

And, finally, cooperation. We didn't cooperate and we wouldn't. There wasn't anything strong enough to make us cooperate. I think the reason was time, not good-will or energy. I think the theater organist's hours were so trying and so exacting that it left him very little time and less energy for the pleasant and profitable business of cooperation. With very few exceptions, such discussions of photoplaying problems as would match the infinite variety of discussions of church-playing problems as such discussions have been appearing in T.A.O. for a dozen years, were never undertaken. No theater organist seemed to care enough about how he was doing things, to brag about it to his fellow photoplayers, and certainly none cared enough about the budding beginners to lend a hand in helping them learn the business with the minimum of tears, lamentations, and lost jobs. It seemed to be very much a question of every photoplayer for him-

self. And now the button-hole makers have taken the whole lot of them off the boards. They will come back, some day; not as theater organists, but as something even more profitable than that noble art was. I am not among those who have decried theater playing as beneath the dignity of either organ or organist. I have heard as much theater playing as any other organist, and I have heard as much bad organ playing in the church as I have in the theater. In the theater I have sometimes heard bad organ literature because it was cheap; in the church we had it bad because it was so badly played, and meaningless to begin with. Those in the world who would throw stones at the theater profession, have not had the pleasure of doing it through T.A.O. columns very often, and for every stone cast in one direction, we had one come back the other way the next month. It is so easy to see the other fellow's failings.



How would it be to scan the horizon and look for organ jobs elsewhere? Do we need a tip? One builder sold an organ to the Maryland Casualty Company—and thereby gave jobs to dozens of organists. There is no reason why, if an organist is a good business man, as he ought to be, and a good music manager also, he could not sell his services to this Company and get more than any theater organist ever received. But merely playing the organ is not enough; he must build up a music program and interest the workers. For that matter, few of us dare be so satisfied with our art as to think we ought to be paid ten thousand a year for using it in public once a week. We need to revise our notions and fit ourselves into the employer's scheme of things. Dig up something good to sell somebody, and he'll buy it if it's good. That, it would seem to me, is the present problem of the theater organist. Don't turn church organist, but turn concert organist and concert manager. Better yet, go out as a salesman and sell an organ to

some company that has an auditorium already available somewhere for the benefit of its workers; the States are full of such concerns. And what a happy time of it a theater organist could have as concert organist, concert director, glee-club conductor, for such a company. There is ample work to be done, but it will take some real digging to find it.

—THE EDITOR

THE RIVOLI

WE TRY OUT THE PHONOGRAPH AND STAY AS LONG AS WE CAN

HOW MANY VISITORS to New York—not to mention also native New Yorkers—recall the good old days in the Rivoli when Mr. Firmin Swinnen and Mr. J. Van Cleft Cooper (now a cross-word puzzle fame) made merry music at an excellent Austin? "Times have changed since George the Third was King." After an absence of many ages, we again ventured into the Publixed Rivoli, on a tour discovery if possible, or if not, on a test of endurance. We lasted forty-five minutes.

First it was the phonograph screaming of "music" for the feature film, and actors who said "hith" for "his" and "thith" for "this". Then it was a reversion to the ancient and primitive days when we had to have a thump on the organ bench every time a door banged, and that most miserable of all noises when an airplane came into view. Then we had many advertisements of all the money-catching activities in all the other houses of the chain, with music of the type our grandfathers thought was fine when Mr. Edison invented his phonograph.

Then the news shots, with more pre-war phonograph type of music, and noises that were so obvious as to be not an entertainment but a complete nuisance. And we couldn't stand it any more; we departed.

Will the phonograph displace the musicians in the moving picture theater? I'm afraid it will in many houses for many months. There are enough cheap people in New York City to fill 95% of its motion-pictures every day in the week, no matter how cheap the shows are. And that's the only thing that counts.



THE SMALLMAN Choir of Los Angeles includes 36 concerts in its Eastern Itinerary between Oct. 8 and Dec. 19, appearing in New York City Nov. 19 the tour included 18 states.



Industrial Digest & Professional Record

THE LONGWOOD ORGAN GARWOOD FACTORY OF AEOLIAN CO. FINISHES ITS WORK

WHAT WILL UNDOUBTEDLY REMAIN as the greatest concert organ privately owned anywhere in the world, was put to the test by Mr. Leslie N. Leet and his associates in the Aeolian Company's factory in Garwood, N. J. early in November. This huge instrument, just built for Mr. Pierre S. duPont, is the crowning achievement of the Aeolian Company's organ department, of which Mr. Frank Taft is Managing Director, and Mr. Leet, Works Manager at the Garwood Factory.

The spacious erecting room was so crowded with pipes that there was no room for the blowing equipment. A visitor got his first impressions when he had gone up to the third floor of the factory and was ushered through a door, suddenly to find himself on a little platform high above the floor, with a mass of chests and pipes beneath him, many of them extending above his head.

The console, located in the "crow's nest" up near the roof of the erecting room, was complete in all respects save for its case. It is a fine example of accessibility. Stop-knobs and stop-tongues have been abandoned in favor of rocking-tablets, placed in horizontal rows in left and right jambs. Each row is a complete unit in itself and can be slipped out without tools, for any adjustment or change. For example, the celeste tablets bring on both the on-pitch and off-pitch ranks, and if this is not desired—there are many artists who

do not desire it—it is a simple matter to pull out the whole row of tablets, remove the second wire from the exposed contacts in the back, and the player then has his console in operation as he desires. Again, should the touch be not to his liking, the organist can pull forward the entire bank of four keyboards, swing the individual manuals back on a hinge, as the pages of a book, and apply a screw-driver to the task of changing the weight of the touch, or the point of speech, or the dip.

Mr. Leet is a combination of practical organist and engineering specialist. It is true that most of us know where we can find any desired information or technical data, but his associates in the office and factory claim that Mr. Leet carries such in his own head where it is instantly available and never gets lost. Putting some of it to the test, I would say his men have it about right.

Reversibles have the name of being troublesome animals in the industry, but the Aeolian Co. has one that behaves itself for years without admonition after it has left the factory. As practical organists, we realize what can happen at a big console when the organist himself cannot put a Yale lock over his combinations; many of our builders have no sympathy with us on that score and our combinations are not protected. The Aeolian combination system requires the use of a Setter piston, which presumably is duplicated by a toe-stud for greater convenience, and hence the Yale lock is applied directly to the shank of the

Setter piston, the bolt of the lock fitting into a hole in the side of the piston and preventing its movement. No Aeolian consoles are to leave the factory in the future without this lock.

The tonal scheme of the magnificent organ being now installed in Mr. du Pont's famous estate near Wilmington, Delaware, was devised by Mr. Firmin Swinnen, Private Organist for Mr. duPont, and the staff of the Aeolian Company. As to the organ, there is no doubt that the specification includes things that will never be adequately used excepting by such an artist and free man as Mr. Swinnen. It has always been Mr. Swinnen's theory that music ought to be beautiful and interesting, first, last, and always. Now he is to have an unexcelled opportunity with this organ of 143 actual ranks.

There is the grave danger of duplication of tonal qualities when we get into organs of a hundred registers, and the avoidance of that error was given first consideration in developing the specifications. We note that one of the unusual features of the scheme is the wealth of reed-tone. Diapasons there are in abundance, but reeds are there also, in all varieties. Especially satisfactory are the Vox Humanas, all five of them; there is no trace of the throaty billy-goat bleating in a single one.

On the opposite reed extreme, when we come to the big reeds on high-pressure wind, we have a smooth transition not only in power from soft to fortissimo, but also in color, from the mild to the fiery—and if we want a fiery reed, we might refer to the fine Post

Horn on the Ancillary Fanfare Organ. So far as I have heard, there is nothing quite like it in any other organ.

The Register Crescendo is completely selective, and includes that most helpful of devices, the Coupler Cut-Out; the selective groups, controlled by Onoroffs, are (if my memory is right): Strings, Reeds, Diapasons, Flutes, Pedal, Full.

There is a clever device in connection with the canceller which cancels the Register Crescendo and physically returns the shoe to the off position. Any set of shutters may be coupled at will to any shoe—the Universal Independent Crescendo Coupler, which affords any and every possible crescendo combination on any possible shoe. The crescendo motor is a special development with (again, if my memory is right) seventeen stations, devised from about half as many actual movements, brought up to seventeen through their use singly and in combination.

The damper on the Piano are controlled by a small lever which rests between two of the crescendo shoes and normally stands about an inch higher, and this same lever operates the dampers of the Chimes. The stop-action controls not only the Piano and Chimes by bringing them on, but it also controls this damper pedal; when the stop is off, the little lever drops down out of the way, when the stop is on, the lever rises between the shoes to its normal position.

There are pistons in abundance, so many that it is doubtful if the console would carry many more. An organ of this size, and a player of Mr. Swinnen's vivacity, need all the pistons that can be conveniently presented. The Tremulants are available in their usual form with the stops and also by Reversibles in the right key-cheek of each manual.

The Great is entirely expressive—as every music instrument must be. A few of the Pedal registers are, for the present at least, to remain unexpressive. There is a 64' Resultant, but the presiding officer of the Pedal Organ is the tremendous 32' Diapason, whose largest pipe reaches from the floor to the very ceiling and looks massive enough to build a stairway in it.

The blower, two Orgoblos, are finished in two-color Duco. Provision is being made to draw the wind-supply (for the blowers) back from the auditorium in which

the organ stands, so that the wind that has blown a Diapason once may live to blow it another time or two. Obviously the great quantity of air required for this organ could not conveniently be brought from the outside, conditioned, forced into the auditorium, and more brought in. Provision is being made to control the summer temperature by refrigeration as well as to control the winter temperature by warming; and in each case the humidity is also directly controlled. Evidently it will be more comfortable for Mr. Swinnen next summer to stay at Longwood and practise every day, rather than go vacationing where there are heat, mosquitoes, and depressing humidity.

Should any of our readers be contemplating the purchase of an organ like this, it might be well to point out that the cost of furnishing the wind will be dangerously close to five dollars an hour. But while any factory would be glad to undertake the building of other great concert organs, the art of organ building is a peculiar business that has a way of taking everything a conscientious worker has, be he carpenter, voicer, finisher, or superintendent; it is doubtful if any factory wants too many of our largest contracts. Twelve-hour, fourteen-hour, sixteen-hour days are not relished by any of us, but the unusual job, whether an organ to be built next season or a recital to be played this evening, takes more hours than any of us are fully paid for just yet.

The Longwood organ, thus demonstrated to the Company's employees informally and to a few favored visitors early in November, is to be installed by the men that built it, they themselves being taken in sufficient number direct to Wilmington. I doubt if any organ ever gave me quite the thrill I got when Mr. Leet conducted me to the tree-top crow's nest, jammed on the Register Crescendo down past Double-Touch, and blazed away. There were no crescendo chambers; the forests of pipes were right there below us and all about us. The Aeolian Organ has claimed a reputation for refinement in voicing: take, then, an Aeolian Organ built for a vast privately-owned Conservatory, place it in a room just large enough to hold it, and imagine Full Organ. My reader will perhaps guess what the blaze of glorious tone was like if he will remember the many reeds

in the ensemble. And even then, he'll be on the short side with his imagination.

—CONTRIB.

Village Idyll

JOHN SEBASTIAN BACH occupied the pulpit. In dim candle light which cast a comfortable glow over the well filled pews the bust wore a satisfied air. The atmosphere was serene. The occasional angry roar of the Sixth Avenue El served only to accentuate and sweeten the repose that pervaded the little church.

Here and there among the audience (should one really say congregation?) an infrequent flare would reveal a Village Flapper consulting her program with the aid of a modern cigarette lighter. Barring this one touch of today (and who would?) we were all two hundred years young and listening, as innocently as Bach himself might have listened, to music that is older than Bach.

Farnam, artist and scholar, played the first of his series called Bach and His Forerunners! I wanted to hear the whole program but driving downtown after dinner in the country I arrived late and impatient at having missed over half. But although there were only three numbers left for my hearing, annoyance was soon charmed away with the first of these and it was with a strong impression of the peacefulness of the whole scene that I drove back to the country after only twenty minutes or so of music.

Being alone, with thoughts rambling as they may at such a time, the significance of the bust in the pulpit, the quiet philosophic feeling of the performance, even the smattering of apparent Young Intellectuals in the audience (who will deny them?) all brought to mind a certain quotation as familiar as The Lord's Prayer and perhaps as sacred. It was not irreligious, I am sure, to paraphrase this quotation from person to thought and to idea. Nearly palpable, as the bust of Bach in the pulpit, was the spirit of Bach over the gathering.

And I was reminded "When two or three are gathered together with my idea there will I be also." Is it irreligious? I think not.

Greenwich Village offers many attractions and many novelties,

some of spurious and some of genuine worth. The Church of The Holy Communion may not be, geographically, in the Village but I daresay it is, temperamentally, of the Village. This is sure to be so if the oft mentioned Intellectual

ality of the Village is so.

And no village in the world offers a more wholesome or more novel good thing than Farnam's Monday recital at the Holy Communion.

—AA. BURR.

Carnegie Hall Festival

New Kilgen Organ and Pietro Yon the Chief Attractions
in Gala Event before Distinguished Audience

IT WAS a great day for the Kilgens, Carnegie Hall, and Mr. Pietro A. Yon when that magnificent concert auditorium was reopened in all its glory, with a chorus of unusual size, an orchestra of fair size, and the largest organ Carnegie Hall has yet seen. The audience was strictly an invitation audience; since a wellbred guest could not even think criticism of his host, much less speak it, we went in anticipation of a musical treat, not in an effort to pick flaws—for flaws there are in even the most nearly perfect work. Carnegie Hall was about crowded with guests, among them the City's most distinguished citizens in all ranks, from the Warden of the American Guild of Organists—representing the organ fraternity—on down to Dr. Harry Emerson Fosdick—representing merely the ministry.

A handsome program-booklet presented photographs of the Hall, Mr. Simon, Dr. Van Dyke, Mr. Yon at the console, Dr. Damrosch, Mr. Stoessel, Miss Pinnera, and that superb baritone Mr. Reinald Werrenrath; there were also a sketch of Carnegie Hall, and tributes by John Erskine, W. J. Henderson, Richard Aldrich, and Walter Kramer.

The stoplist of the new organ was published on page 549 of T.A.O. for September; it shows a four-manual instrument of 62 ranks, 110 stops, and 4,528 pipes. The console, pictured as the Frontispiece of the September issue, is an imposing piece of work. An excellent etching of Carnegie Hall was shown as the Cover of the same issue. Mr. Yon has had his studios in this, New York's most important music center, for many years; his brother, Mr. Constantino Yon, has had his vocal studios in the Hall for a quarter a century.

Dr. Walter Damrosch conducted the orchestra and the Oratorio Society in the Mendelssohn number, and Mr. Stoessel conducted the orchestra in the Verdi and

THE PROGRAM

Ravanello—Hymn of Glory
"Thanks be to God"—Mendelssohn
Mendelssohn—Allegro (Son. 1)
Bach—Adagio Am
Bach—Prelude and Fugue D
"Romanza"—Mascagni
"Ernani Involami"—Verdi
"Peace Hymn of the Republic"—
Damrosch
"Wotan's Abschied"—Wagner
Dedication Address, by Dr. Van Dyke
Skilton—American Indian Fantasia
Russolo—Chimes of St. Mark's
Yon—Echo
Yon—Second Concert Study
Yon—Jesu Bambino (encore)
Guilmant—Son. 1: Pastorale, Finale.
"Hymn of Thanksgiving"—Kremser

Mascagni soprano solos, in the Wagner solo by Mr. Werrenrath, and the Oratorio Society in the Damrosch and Kremser works, with Mr. Hugh Porter at the organ. Mr. Stoessel also conducted the orchestra in Mr. Yon's arrangement of the Ravanello for organ and orchestra, and in Guilmant's own concerto version of the First Sonata.

Dr. Van Dyke was conducted to a seat of honor at the center of the stage just before his poem (set to music by Dr. Damrosch) was sung by chorus and audience, with organ and orchestra accompaniment. This poem was written in celebration of peace in 1918, and Dr. Van Dyke had to acknowledge the hearty applause of the great audience—applause that was presumably directed at his authorship of the poem rather than his hearty singing of it along with chorus and audience.

This is not the place for a critique, but we cannot refrain from recording again at least the delightful stage presence that invariably marks Mr. Yon's public appearances. He wins his audiences with a more finished stage presence than any other organist before the public today; there is perfect ease and poise, with all the grace in the world, yet he remains a master both of himself and his chosen instrument. This one phase

alone is worth the admission price wherever Mr. Yon appears, if we are interested in becoming concert artists ourselves. Mr. Werrenrath is another master of the two arts. Such masterly stage deportment has been almost universally lacking among organ recitalists.

For his encore, Mr. Yon selected one of his own most famous compositions, one so successful that it has been issued in almost every conceivable version—organ solo, vocal solo, duet, chorus, etc. If the audience showed any special preference among Mr. Yon's offerings, it was in favor of his own famous little double-canon, which was played especially to show the value of the Echo Organ, which in Carnegie Hall rather approaches the importance of an antiphonal organ.

Dr. Van Dyke, in giving his address of dedication, commented especially on the significance of the organ; the instrument of course has very great significance for its builder, Geo. Kilgen & Son, but Dr. Van Dyke pointed out that its greatest significance was its proof to the public that Carnegie Hall is not to be torn down—as rumor has had it—to make way for the onward march of real estate values in that section of the City.

This was Mr. Yon's first concert appearance in New York this season, and in fact it was the first time he has appeared for very many months, too many months. Years ago he established a reputation for ability to put over an organ recital in the same way such a man as Mr. Werrenrath can put over a song recital, and that was something entirely new in the realm of the organ. It is to be greatly regretted that his concert activities have not been more vigorous through the past few years. His ability to make friends for the organ, to put his program across to his audience, has never been challenged, and, for the moment, we cannot recall any other front-rank concert organist who holds to Mr. Yon's worthy creed of having so much organ literature constantly at his command that he does not have to resort to organ transcriptions, and will not resort to them. That creed is founded not on a hobby but on a wisdom that sees clearly enough to know that the organ is an idiomatic instrument that is at its best only when the music

written for it is the kind of music that could not be thought of for any other instrument than the organ.

Though we have no authority for saying it, nor even for thinking it, for that matter, we believe it was very largely through Mr. Yon's personal interest that New York's magnificent concert auditorium, with acoustics so perfect that the softest music and the quiet speaking voice can be heard in the last row of the fourth gallery, now has a four-manual and Echo organ. Dr. Van Dyke in his address made the test as to whether his voice would carry to the extremes of the Hall, and the audience signified the success of the experiment by its hearty applause in answer to his sudden question on that point.

Altogether it was a gala night that will go down in the long and imposing history of this great concert Hall.



BACH AND THE UNITS AN ATTEMPT TO EFFECT A TRUCE IN CHICAGO'S STADIUM

We can but comment upon the perfect impropriety and absurdity of trying to have a fine concert artist appear on a Unit Organ, no matter how suitable this Unit Organ may be for the theater purposes or prize fights.

The effect of playing the Bach Fantasia and Fugue on a few hooting flutes with the Tremulant and later adding some more mutation ranks of flutes that did not blend in any sort of way, was indescribably bad. There is no ensemble to an organ of this type and the build-up of the climaxes sounded more like a stampede of cattle than organ playing. I had the feeling that Dupre was prostituting his art and I cannot conceive of a high class American recital player even considering playing a recital program of good music on a Unit Organ of any size.

The audience apparently felt the same way as I did about the effect of his playing, as they were most enthusiastic about the Paulist Choristers who shared the program, and did excellent work, and demanded encore after encore from them; and when Dupre got through with his groups they merely paddled their hands a bit. One of the critics told me he was afraid to sneeze for fear he would take it as an encore.

The critics for all the Chicago papers left immediately after his

first number, not even waiting for him to complete his first group. Mr. Barton himself left when it was about half over, as he had all he could stand.

What is the lesson we learn from all this? Simply, that it cannot be done.

There perhaps has never been an organ installed in Chicago that has been so much touted in the newspapers and had more descriptive brochures than this organ, and the public was naturally disposed to think well of it. Many of my friends inquired of me if it really sounded as bad to me as it did to them.

A Unit Organ has its proper place in a theater, but certainly is a total loss when used for concert purposes, even when played by a great artist. I was so overcome and dumbfounded the evening of the performance to find it as bad as it was, that I was speechless for sometime.

—WM. H. BARNES

CORRECTIONS

By FRANKLIN GLYNN

IN THE ARTICLE on Peterborough Cathedral the author said the late Dr. Keeton very much favored boy-alto voices. This was a case of necessity. I was assistant organist there for two years under the Dr. and many times have I heard him say how he wished he could have regular male altos. It was a question of funds. The income of the Cathedral was then largely derived from farm-lands; when these depreciated in value the income shrunk correspondingly. The singing-men at Peterborough were amongst the lowest salaried in England. In my days there the choir consisted of but four regular men (2 tenors, 2 basses), a young male alto (ex-choir boy) who received very small salary, 3 boy-altos, and 12 or 14 boys. A very small team for so vast a building, and particularly when it came to antiphonal work.

In Mr. Healy's article on salaries he makes a serious error when he says the choir-men in important churches and cathedrals in Great Britain are paid better salaries than over here.

How much conditions in English Cathedrals have changed during the past seven years I cannot say, but not very much, I believe. The provincial cathedral differed very little in conditions—only in minor details. After the war, salaries increased a little; the increase was never commensurate with the higher cost of

living, nor was it in proportion with the increases in other walks of life. He quotes salaries of 100 to 125 pounds, which is about right, but this entails attendance at two daily services six days a week, and at least one rehearsal. Services are held twice daily in all the cathedrals, and generally one day was "plain" (no music). There have been slight modifications of this in a very few cases since the war. When we come to the churches holding the usual two Sunday services and a weekly practise, outside of London, it is the exception to find any paid singers.

In London 30 pounds a year is a good salary (higher than the average) about equal to \$150 over here. In many cases this does not pay a man's travelling expenses. A glance through the advertisement columns of the Musical Times any month will amply confirm this statement.

Moreover when it comes to ability, reading powers and the like, the average paid choir-man over here falls behind his cousin across the pond. I am speaking from practical experience on both sides, so am making no fanciful statements. One will find as good or better voices over here, but the eternal "it is good enough to get by" is so rampant over here that it seriously holds back musical progress. I know numerous so-called soloists over here getting salaries around \$100 a month, who would not even receive consideration for a London church position.

MISS MARION JANET CLAYTON has been appointed to the First Presbyterian, New Rochelle, N. Y. The new building is an imposing Colonial structure and was dedicated Nov. 10th to 17th; the organ is a 4m Skinner. Miss Clayton is also assistant organist of the Central Congregational, Brooklyn, where S. Parks Cadman is pastor; she is a pupil of Harry Rowe Shelley.

DR. GEORGE B. NEVIN gave his address on Incidents in the Life of a Composer, for the Woman's Club, Bethlehem, Pa., Nov. 4, with his compositions sung by a quartet under the direction of Mrs. Floid Fuller.

G. CRISS SIMPSON has located temporarily in Wray, Col., after a summer in Paris and the early fall spent on the Pacific Coast. Mr. Simpson gave a recital on the Kilgen in the First M. E., El Dorado, Kan., using a heavy diet of Widor, Franck, Bach, and Karg-Elert, relieved by Parker's entertaining Scherzino and Shelley's Cantilene.

GUSTAV F. DOHRING, representing Hillgreen, Lane & Co. in the East, invites attention to the modernized 3m organ in the First Baptist, Elizabeth, N. J., which now has a new Hillgreen-Lane console and electric action.

UNIVERSITY OF KANSAS has scheduled among other concerts a series of weekly vesper organ recitals by Laurel Everette Anderson, Charles Sanford Skilton, and Lee S. Greene.

A Pipe Organ for Christmas!



*L*imitations have been lifted. A pipe organ is now a possible, practical, and of course, an infinitely pleasurable gift for any music-loving home of even moderate size.

THE MINUETTE—a portable, petit, but completely perfected pipe organ—is altogether new, ultra, and unique. It is making its debut this Christmas.

It may be considered, in price, in the class of any high-grade motor-car. There are many homes which can afford one. There are homes which will find in this instrument a life-time of joy, equipped as it is with all the exquisite Estey excellence in tonal quality.

The Estey Company has manufactured only a few of these instruments in advance of orders, and if you would be among the first to see one and to hear one or to play one, we cordially invite you to visit the Estey studio. If you act quickly, we could probably deliver before Christmas.

THE ESTEY ORGAN COMPANY

642 Fifth Avenue—New York
{Opposite St. Patrick's Cathedral}

Events Forecast



Chicago: Dec. 9, Kimball Hall, lecture by Mr. Frank Van Dusen, on Bach, *His Life and Works*; open to the public.

Baltimore: Dec. 1, recital by Ruth V. A. Spicer, and Dec. 8, by Maud C. Lewis, on the Austin in Maryland Casualty Co. Auditorium.

Cleveland: Jan. 6, Trinity Cathedral, recital by Mr. Edwin Arthur Kraft.

Minneapolis: Dec. 22, Municipal Auditorium, St. Mark's Choir in performance of "The Messiah" under Stanley R. Avery.

Winnipeg: Dec. 15, Westminster Church, recital by Mr. Ronald W. Gibson, A.C.C.O.

Philadelphia: Dec. 4, Holy Communion, the Brahms Chorus under N. Lindsay Norden, in Beethoven's "Missa Solemnis" with chorus of 100 and an orchestra.

Washington: R. Dean Shure's "Dawn in the Desert" will be given under the Composer's direction in Mt. Vernon Place Methodist Church and repeated in Takoma Park Church, with a chorus of 125 voices from the Takoma Choral Society and the Mt. Vernon Chorus; both performances are scheduled for the week before Christmas. The cantata is one of the most important current contributions to extended Christmas literature for the church.

New Haven: Yale University, Dec. 6, opening of rebuilt Woolsey Hall Organ, and complimentary dinner by the Skinner Organ Co. to invited guests.



—XV TO XVII CENTURY—

The following music was used by Mr. Frank Van Dusen in illustrated lectures on the organ music of the period, the selections being played by Mr. Van Dusen, Miss Emily Roberts, Mr. Whilmer Byrne, and Mr. Philip McDermott:

GERMAN

Paulus Hofhaymer, 1449-1537, Fantasy on an old German song.

Samuel Scheidt, 1587-1654, choral prelude on Da Jesus an dem Kreuze Standt

Dietrich Buxtehude, 1635-1707, choral prelude on Lobt Gott Iho Christen

Johann Pachelbel, 1653-1706, Von Himmel Loch da Kommich Her

ITALIAN

Palestrina, 1524-1594, Ricercare

Andrea Gabrieli, 1510-1586, Canzona

Merulo, 1533-1604, Toccata del Terzo Tuono

Frescobaldi, 1587-1654, Capriccio

Pastorale

Marcello, 1636-1739, Salmo XIX (Mvt. 1)

FRENCH

Jean Titelouze, 1563-1633, Ave Maris Stella

Jean Francois Dandriew, 1684-1740, Musette

Couperin, 1668-1733, Soeur Monique

Louis Claude d'Aquin, 1694-1772, Noel sur les Flutes

ENGLISH

William Byrd, 1538?-1623, Pavane

John Bull, 1563-1628, Last ons Met Her-ten Reijne

Henry Purcell, 1658-1695, Bell Symphony

Handel, 1685-1759, Water Music Suite



—CARL F. MUELLER—

Central Presbyterian, Montclair, N. J., held a formal service of Installation Oct. 27 when Mr. Mueller was installed as Minister of Music at the same time a new Minister of Education was installed. The Installation service came just before the morning sermon. Mr. Mueller writes: "From my standpoint as Minister of Music, it gives me the same recognition, rights, and prerogatives as either of the other ministers of our church. From the congregation's viewpoint, it focuses attention on the fact that music is to be considered a vital factor. It was a most impressive service and we feel that the effects will bear rich fruits." Nov. 18th Mr. Mueller gave a program for the Union-Essex N.A.O., with the assistance of his senior choir, one of the four choirs he is directing in Central Presbyterian. "The choir is only two years old, rehearses once a week, and is

not assisted by any paid voices." Recitals are given the first Wednesday evening of each month through the music season.



N. LINDSAY NORDEN

FIRST PRES.—PHILADELPHIA

Season of Musicales

Oct. 6: "Evening Hymn," Reinecke; "Hear my Prayer," Mendelssohn.

Oct. 13: Miscellaneous.

Oct. 20: Saint-Saens, with violin and harp.

Oct. 27: Music of Immortality.

Nov. 3: Brahms.

Nov. 10: "Charity," Norden; selections from "St. Cecilia Mass," Gounod.

Nov. 17: Cesar Franck, violin and harp.

Nov. 24: Music of Prayer.

Dec. 1: Belgian, violin and harp.

Dec. 8: The Bach family.

Dec. 15: The Shepherd in Music.

Dec. 22: "Shepherd's Vision," Parker, violin and harp.

Dec. 29: New Year.

Jan. 5: Gaul's "Holy City."

Jan. 12: Music of Peace.

Jan. 19: Wagner, Gounod.

Jan. 26: Norwegian, violin and harp.

Feb. 2: Music of Majesty.

Feb. 9: XVI Century.

Feb. 16: XVII Century.

Feb. 23: XVIII Century.

March 2: XIX Century.

March 9: XX Century.

March 16: "Gallia," Gounod.

March 23: Music of Mercy.

March 30: Mr. Norden's compositions.

April 6: S. Wesley Sears' compositions.

April 13: "Seven Last Words," Dubois.

April 20: Easter.

April 27: Request program.

May 4: Music of great symphonic composers.

May 11: Old Hebrew music.

May 18: Music by women composers.

Mr. Norden's choir consists of four soloists and a chorus of eight women and six men, with a violinist and harpist for special occasions. The musicales are given each Sunday evening at 7:40.

THE BRAHMS MUSICALE

Choralprelude, O World I E'en must Leave

Sapphic Ode

"Slumber Song", contralto

"Ye Now are Sorrowful"

Call to Worship

Invocation and Lord's Prayer

Hymn and Responsive Reading

"How Lovely is Thy Dwelling"

Scripture, Prayer, Hymn, Offering

Adagio, Op. 108

"Charity," bass

Sermon, Prayer, Hymn

Benediction and Silent Prayer

Response

Improvisation



—MISSING SOMETHING?—

As Mr. R. P. Elliot, points out, only one builder, Jardine, was willing to listen to the late Charles Wales, inventor, in the matter of his electric action for organs. Yet that action as built by Jardine stood the test of a third of a century of hard use in a famous church in the Metropolis. Are there many other electric devices invented and built thirty years ago, that are still giving satisfactory performance? Maybe we today are missing something now and then by standing pat?

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Mendelssohn—Sonata 4
Gounod—Serenade F
Guilmant—Marche Funebre-Seraphique
Bach—Fugue Gm
Dubois—March of Magi
Andrews—Reverie of Home
Arcadelt—Ave Maria
Handel—Largo
Thomas—Mignon Gavotte
Guilmant—Finale (Son. 1)

FREDERICK C. MAYER

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Bach—Prelude and Fugue Cm
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Dr. Samuel Trexler

President, United Lutheran Synod
of New York.

"Sanctus"—Schubert
"Lullaby"—Brahms
"Love's Old Sweet Song"—Wiske
Handel—Largo
"Vesper Hymn"—Kaempfer
"Linden Tree"—Schubert
"It's Morning"—Speaks
Dupre—Cortege and Litany
"Ride of Vikings"—Sonnet
"Dream of Home"—Baumann
"John Peel"—Andrews
Wagner—Tannhauser March

The Arion Male Chorus of 100 voices directed by Heinz Froelich gave the vocal selections; there were about 400 turned away. Mr. Mayer gave the dedicatory recital on the Moller in Holy Communion, South Orange, N. J., Nov. 26. The new Harmonic Division of the Cadet Chapel Organ is now being installed by the Moller forces and will be ready for use at the Christmas services, making a total of over 8000 pipes, with further additions already planned.

*†EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL—CLEVELAND
Skinner Organ

Guilmant—Sonata Dm
Stoughton—Isthar
Faulkes—Scherzo
Hadley—Entra Acte
Wagner—Vorspiel. Liebestod. (Tris.)
Tombelle—Toccata

†FIRST PRESB.—BELLEFONTAINE, OHIO

Dedicating new Estey

Guilmant—Sonata Dm
C.P.E. Bach—Minuet
Handel—Largo
Macfarlane—Evening Bells
Dethier—The Brook
d'Evry—Meditation
Wagner—Liebestod
Matthews—Toccata Gm

THEODORE STRONG

FIRST M. E.—SAN MATEO, CALIF.

Day—Rex Gloria
Hogan—Retrospection
Noble—Solemn Prelude
Fairclough—Eventide
Stoughton—Dreams
Sturges—Meditation
Silver—Jubilato Deo
Gaul—Easter on Mt. Rubidoux
Mason—Cloister Scene



—WITH DEEP REGRET—

The death of Mrs. Florence Rich King, of Los Angeles, Calif., is announced with deep regrets. The local A.G.O. Chapter paid its tribute at the funeral services in Community Church, La Canada, Nov. 17.

—ESTEY 4-MANUAL—

Clothier Memorial Chapel, Swarthmore, Pa., has ordered a 4-59-3638 Estey, the gift of Dr. Tily, president of Strawbridge & Clothier Co., who has already purchased three other Esteys in the past two decades. Specifications were made by Mr. E. L. Mehaffey of the Estey New York Office in collaboration with Mr. Henry S. Fry of Philadelphia. The Pedal is augmented, the Swell has an Oboe at 16 and 8 and a Cornopean at 8 and 4, and the Chimes are drawn on Great, Choir, and Solo; otherwise the manual divisions are Straight. The Great has six registers, constituting a Diapason Chorus (16, 8, 4, 2 2/3, 2, III), unexpressive, with an expressive section of seven registers. The Swell has 17 stops, the Choir 8, and the Solo 9, including a 2r Gamba Celeste and 3r String.

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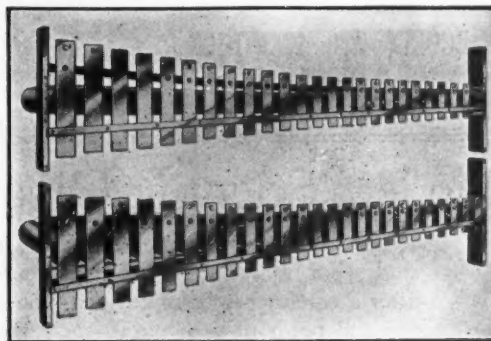
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ORGAN
PERCUSSIONS

—WESTERN N. Y.—

The A.G.O. Chapter had a get-together and Hallowe'en party Oct. 22nd, in Christ Church, with Mr. Kenneth Widenor, organist of the Rochester Theater, as guest. Mr. Thomas A. Pollock, formerly of the So. Calif. Chapter, was welcomed as a member. Mr. Warren Gehrken gave an account of his summer trip to the Pacific Coast. Mr. Harold Gleason, concert organist and head of the organ department of the Eastman Conservatory, reported on his summer in France and Germany. Mrs. Dorothea Palmer Roscoe invited the Guild to Grace M.E. for the December presentation of Bach's Christmas cantata, "Come Divine Redeemer."

C. ALBERT SCHOLIN won his M. Mus. degree the past summer in organ, theory, composition, and orchestration.

ROBERT DUNKELBERG, 15-year-old organist, pupil of Mr. C. Albert Scholin, has been appointed organist of St. Mark's, Waterloo, Iowa. The young man has been studying organ for three years with Mr. Scholin, who says of him, "He is a real boy, taking an active part in athletics in high school, and is a most talented pupil."

Edward Eigenschenk

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Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

JANUARY BIRTHDAYS

- 1—Roland Diggle, London, Eng.
- 1—Gieuseppe Ferrata, Gradoli, Italy, 1866.
- 3—Jacques Lemmens, Belgium, 1803.
- 8—Lowell Mason, Medfield, Mass., 1792.
- 16—Henri Busser, Toulouse, France, 1872.
- 18—Dr. John Hyatt Brewer, Brooklyn, N. Y.
- 18—R. Huntington Woodman, Brooklyn, N. Y.
- 19—Dr. George W. Andrews, Wayne, O.
- 20—Theodore Salome, Paris, 1834.
- 22—Frederick Schliedier, Foreston, Ill.
- 25—Ernest H. Sheppard, Kent, Eng.
- 25—Prof. Samuel A. Baldwin, Lake City, Minn.
- 27—Ralph Kinder, Manchester, Eng.
- 27—Mozart, Salzburg, Austria, 1756.
- 28—Roy Spaulding Stoughton, Worcester, Mass.
- 30—John Spencer Camp, Middletown, Conn.
- 31—Schubert, Lichtenthal, Vienna, 1797.

OTHER EVENTS

- 1—Emancipation Proclamation, 1863.
- 10—Godard died, 1895.
- 22—J. B. Dykes died, 1876.
- 23—MacDowell died, 1908.
- 25—J. H. Maunders died, 1920.
- 27—Eugene Thayer died, 1889.
- 27—Verdi died, 1901.
- 28—Barnby died, 1896.
- 30—Lemmens died, 1881.

—SO. CALIF. A.G.O.—

Nov. 1st the Chapter presented Clarence Mader and Walter E. Hartley in a program of organ music on the Kimball in Temple B'nai B'rith, the Temple choir, under the direction of the organist, C. E. McAfee, singing Rogers' "Thus Saith the Lord." Dunn and Barnes were the American composers represented in organ numbers. Nov. 4 the Chapter gave another mixed program in West Adams Presbyterian, played by Winifred M. Smart and Mr. Hartley, with violin and vocal numbers added. Dr. Diggle's Vesper Prayer was the American composition of the evening.

—HENRY F. SEIBERT—

The official Town Hall (New York) recitals began Nov. 22, with four scheduled before Christmas, one a Bach program, and one a Christmas program. Mr. Seibert played recitals in Mamaroneck, Oct. 20; St. Matthew's Lutheran, New York, Nov. 3; and on the new Skinner in St. Paul's New Rochelle, Oct. 31 and Nov. 10.

—F. S. SMITH—

Frederick Stanley Smith, head of music in Lenoir Rhyne College, Hickory, N. C., has been appointed to the First Presbyterian, Statesville, where he has a 3-35 Casavant and a chorus of 20 mixed voices. There is a 61-note Celesta in the organ, and the Deagan Cathedral Tower Chimes are playable from a small key-board placed beside the console. Prof. Smith continues his college work; his new church duties began Nov. 3.

—PRIZE—

The American Academy in Rome announces its 10th annual competition for the \$6000 scholarship award in composition, the winner receiving \$2000 yearly for three years for study abroad. Only unmarried men who are American citizens are eligible; two compositions for orchestra are required; closing date is March 1st; address the A.C.R., 101 Park Ave., New York City.

—SEATTLE A.G.O.—

First meeting of the season was held at Hotel Gowman, with Dr. F. S. Palmer in an address on his recent European trip through France, Italy, and Spain, with special reference to the practise of Gregorian music.

MISS FRANCES McCOLLIN

LIST OF COMPOSITIONS

- 4 Cantatas
- 1 Operetta
- 1 Piano solo
- 4 Violin solos
- 5 Vocal solos
- 4 Organ solos (Ditson and Gray)
- 7 Secular choruses
- 5 Madrigals
- 8 Anthems

DR. C. SANFORD TERRY will be in America for a lecture tour in January.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y. for October 1929.

State of New York) ss
County of Richmond)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests, Inc. New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of total amount of bonds, stock.) Organ Interests, Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

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T. S. Buhrman, Editor.
Sworn to and subscribed before me this 27th day of September 1929.

(Seal) Charles A. Wood.
(My commission expires Mar. 30, 1931)

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SOUTH AFRICA
MR. JOHN CONNELL ACTIVE IN
JOHANNESBURG FESTIVALS

The municipal organist of Johannesburg entered the spheres of opera producer in September and gave Gounod's "Faust" in three performances for the benefit of the hospital fund. Mr. Connell masked the back and sides of the concert platform with backcloths and made a stage 40 x 40; his choir numbered 120 and he had an orchestra of 40.

The costume materials, sateens and cretonnes, were purchased wholesale and each member paid for their own, with the principals costumed to original designs. "Props. were cut down to the minimum and were suggestive rather than factual. Changes of props. were made where necessary in a 'black-out.' Audiences at three performances numbered 5000. Overhead battens and flood-lighting of special design eliminated shadows; there were no footlights.

A program of English music was presented by Mr. Connell on the occasion of the official welcome extended to the British Association for the Advancement of Science, and Mr. Connell gave an organ recital in their honor, playing works of Bach, Couperin, Mozart, Wesley, and Hollins.

—DR. CHARLES PAUL TANNER—formerly of the Toledo Museum of Art, is now with Central Union Church, Honolulu, where he has a 3-75 Skinner. The console has lately been moved down to the floor of the auditorium, back of the first pew, but sunk sufficiently so as not to interfere with the pulpitward gaze of the faithful." It gives Dr. Tanner an unequalled position for directing the service, and at the same time gives him "the same tonal effects as the cash customers. At recitals we raise the console to floor level."

—NEBRASKA A.G.O.—

The first of a series of monthly programs "From the Organ Loft" was given Nov. 6 by J. H. Simms of All Saints, Omaha, on the theme, Great Hymns of the Church. He was assisted by his choir which sang in excellent style examples of each type of hymn discussed. There was a processional, two plain-song hymns, three German chorales, and three folk-

songs, all from the Episcopal hymnal. Mr. Simms stressed the importance of enunciation, message, and relative rhythm of text and music, using "O Sion Haste" and "For all the Saints," to illustrate cases where the rhythms were at variance. The melodic type was illustrated by "Duke Street" and the harmonic by "Merrial." A fine example of descant was given with "Austria," and "Fight the good fight" illustrated Faux Bourdon. The program was not open to the public but only to organists, ministers, and choristers; about 200 attended.

Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative



BY A SOMEWHAT REMARKABLE coincidence the most prominent in the musical necrology of August and September were ladies. Mrs. Mary Layton, passed away at the ripe age of 80, remarkable as being the first woman to gain the Fellowship of the Royal College, in 1872. The founder of at least one celebrated women's choir, Mrs. Layton was for 25 years organist at Markham Square Congregational, Chelsea, London; then, at Westminster Chapel, and, lastly, at the

Westbourne Park Baptist. In political and social life Mrs. Layton was also prominent, especially in such public movements as aimed at the advancement of her own sex.

Another distinguished lady was Miss Lucy Broadwood, whose passing is an almost irreparable blow to the cause of folk-song in Great Britain. In 1902 she became secretary of the Folk-Song Society, editing its publications until 1926, and was elected President early in 1929. She has edited at least two important collections of traditional English songs, to the majority of which she supplied piano-forte accompaniments, she being an accomplished pianist, singer, and composer.

Then, at Bath, on September 7, there passed away Frederic E. Weatherly, aged 81, who, in addition to being a successful West country barrister, had written the words of over 3,000 songs. Amongst these latter were "Nancy Lee," "The Children's Home," "The Holy City," and many others. These lyrics, which were always pleasing in style and clean in sentiment, were set to music by such writers as Molloy, Stephen Adams, Cowen, and other popular song composers. In February, 1928, Mr. Weatherly celebrated his diamond jubilee as a song writer, when he was "dined and wined," at the Hotel Cecil, London, by over 200 concert singers who claimed to have sung settings of his verses.

The opening of a new musical season has been responsible for a number of professional appointments. Amongst these I can only allude to that of Dr. E. C. Bairstow, organist of York Minster, president of the R.C.O., and conductor of the Leeds Philharmonic Society, to be Professor of Music in Durham Uni-

Leslie N. Leet

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versity; and Dr. Whittaker, the founder of the Newcastle-on-Tyne Bach choir, to be Principal of the Scottish National Academy of Music, and the first occupant of the newly-founded chair of music in Glasgow University. Here I may mention that the veteran musician, Mr. C. Lee Williams, organist of Gloucester Cathedral from 1882 to 1898, and conductor of the Three Choirs Festival during his term of office, is to receive the much criticized and highly controversial distinction of a Lambeth degree of Mus.Doc., a degree which only the Archbishop of Canterbury has the power to bestow.

The recent Three Choirs Festival, held this year at Worcester, at which I was unable to "assist", as the French would say, has caused a considerable sharpening of quills on the part of some of the critics. One of this fraternity describes the new works of Bainton and Sumsion as weak in thought and not strong in invention; a Choral Concerto by A. Brent Smith was said to have numerous "miscalculations of effect," and so on. Sir Walford Davies' "Christ in the Universe"

was declared to be one of the most successful novelties, a verdict which, after a careful study of the pianoforte score for reviewing purposes, is, to me, somewhat surprising.

The Incorporated Association of Organists, which is the National Union of Organists' Associations under a new name, and one slightly less cumbersome, held its annual congress at Hull. A novel and interesting feature was a morning service in Holy Trinity Episcopal Church; and, in the evening, at the Wesleyan Mission in the Queen's Hall. At the Royal Welsh National Eisteddfod held at Liverpool, only eight choirs (as against sixteen last year) entered, and of these only six competed. The Oxford Subscription Concerts are abandoned for next season owing to serious financial loss; but the Leeds City Council has granted about \$2,500 towards the maintenance of the Leeds Saturday Orchestral Concerts. Dr. Walter Carroll, of Manchester, regards the music written for Sunday School Festivals as a disgrace to the church and its musicians. As I have done my "bit" in trying to write good and effective Sunday School Music, I feel sure my readers will agree with me that Dr. Carroll should have said "some", and not "all." The same speaker, at the same

time and place—a conference of Lancashire organists at Southport—suggests that churches should do without music for a month, and then discontinue sermons for a similar period, in order to ascertain the effect upon the congregations. The result, I expect, would be pretty much like what my American friends call 50-50. But where is the church, in this non-churchgoing age, bold enough to make the experiment? I offer no opinion as to the advisability of the latter.



Chicago

by
LESTER W.
GROOM
Official
Representative

WELL MAY MR. DUPRE remark "quite a curiosity" concerning the "organ" at the Chicago Stadium, where he played a recital, with the Paulist Choristers directed by Father O'Malley assisting. Mr. Dupre handled the monstrous instrument just as artistically as he would have used a more moderate one, and the results, to one who could forget the extreme exaggeration which this instrument produced, were truly enjoyable. There were many organists present, however, who could not forget. The instrument was built in the style of a "theater" organ, with many Tremulants, some of them so violent as to make the poor Tibias sob as though their heart would break, and since its use was intended to be the accompaniment to pugilistic and commercial shows, a better success could probably have been realized for the dedication if a famous jazz organist and an equally famous and enjoyable light opera chorus had been hired. There was something incongruous in the combination of Paulist Choristers singing, and Cracker Jack and pop boys selling their wares to the galleries, in the artistically planned dedication programs, in which were found advertisements of "black-eye eliminator for pugilists", and other misfits of a concert given by artists of this nature. The Paulist Choristers

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thrilled the listeners with their choruses, always in perfect tune, aided and often injured by mechanical amplification, especially when they descended from the heights and gave a few Negro folksongs. The organ is said to contain about eight hundred stops, blown by a 100 horsepower motor, and electrically amplified. The claim is made that it equals fifty brass bands in power. The agreement is reached by all the listeners at this particular concert that fifty brass bands would only be a whisper when compared with Mr. Harmon's mighty Barton.

Organ builders may some day become organists. When they place their music on the music rack in that day, and begin to mark fingering and expression thereon, they will probably speak fluently and forcefully against the empty frame style of rack and resolve from then on to use only filled-in panels, which will give a backing to pencil writing. There doesn't seem to be very much reason for the open frame.

Builders who play their instruments will also provide a system of lighting the console, probably placing reflectors on the under side of the music rack, so that the stops are visible without the organist's being enveloped in a flame of brilliancy. Many opening recitals are hampered because the names of the stops are not quite readable to a strange organist.

Organ architects are invited to make use of these suggestions. No charge whatever.

The choir of the Ascension, on All Saints Evening, presented Thomas Adams' "Mater Christi", sang the Benediction of All Saints Day, followed by Vespers of the Dead for All Souls Day. "Mater Christi" is a 44-page cantata for festivals of the Blessed Virgin Mary which is heard all too seldom in the churches of our country. Since it is in English, it is not usable in the Roman Church, and since it is in honor of the Blessed Virgin Mary few of the Anglican churches have occasion for it. But for those who do recognize this belief in the communion of the saints, this cantata by the late organist of St. Alban's, Holborn, will be found a sincere, enjoyable, and musically cantata of medium difficulty.

The Chicago Symphony interpreted Miaskowsky's Symphony No. 6 recently to the great delight of the dissonant-minded musician, and the despair of the contrary. It is common to hear, of Honegger, Goossens, etc., "It may be wonderful but it isn't music." For such

listeners we can only advise a different viewpoint. As remarked last year concerning the concert of original works given by the Honegger ensemble, the fertility of ideas in melody, harmony, and rhythm is in itself sufficient reason for a hidden beauty or power in the work, which further acquaintance would reveal; simply because most acceptable music hitherto has been composed of beauty or understandable emotion, it is not impossible for a strong, rough, violent cataclysm of harmony or melody to appear in musical art, the same as its counterpart finds place in the pictorial or sculptural art, and to act thereby as a necessary alleviation from the all too chronic sweetness which is eventually bound to pall. Let no the mind become stagnant to such an extent that unlovely sounds are all classed as foolishness; first look for the unmistakable sign of the artist's conception, the "something to say" and the ability to say it.

A Chicago musician was told recently that the invasion of radio will soon ruin public performance of symphony, opera, and oratorio. The radio audience will never get the enjoyment out of a concert that the audience present will get, simply because of the personality and mental power of the performing artists, the atmosphere of quietness and concentration, and the ability to see the performers. To this might be added the fact that mechanical reproduction of

music can never equal the original and personally present artist; and a true musician, such as the aforementioned concerts are given to reach, can never be satisfied with the substitute. The radio does not often pick a musician out of the crowd and elevate him, but only attempts to find those who have already proved their value or made a reputation in professional music apart from the microphone.

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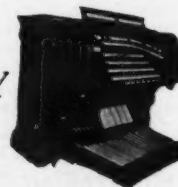


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MR. EIGENSCHENK
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To the many other honors he has received Mr. Edward Eigenschenk has the distinction of being undoubtedly the youngest organist to be appointed official organist for the Chicago Symphony Orchestra, thereby following in a distinguished line that has included Wilhelm Middelschulte, Eric Delamarter, Herbert Hyde, and Walter Zimmerman.

Mr. Eigenschenk has had many appearances as soloist with an orchestra,

having played as soloist with the Chicago Symphony in 1925, with the Chicago Solo Orchestra under Mr. Delamarter in the premiere of Mr. Delamarter's Weaver of Tales in 1926, and a repetition of that same work later in the season with the Philadelphia Symphony.

Mr. Eigenschenk's appointment to the 4m and Echo Austin in the historic Second Presbyterian of Chicago, beginning Nov. 1st, was announced last month. In this, "one of Chicago's most beautiful and largest churches," Mr. Eigenschenk will have under his direction a quartet of Chicago's leading vocalists. His concert work will continue under the direction of Mr. Frank Van Dusen, and his teaching on the faculty of the American Conservatory will likewise continue. Some of his November recitals under Mr. Van Dusen's management, as already booked on the first day of the month, were the First Lutheran, Fargo, N. D.; Wesley College, Grand Forks, N. D.; First Presbyterian, Aberdeen, S. D.; Jamestown College, Jamestown, N. D.; and the First Baptist, Evanston, Ill.

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The Austin Organ in the auditorium of the Maryland Casualty Company, Baltimore, Md., is the musical center of attraction around which the Company gives a series of recitals and concerts every year. The following organists are scheduled for recitals this season: John H. Elter-

mann, Howard R. Thatcher, Ruth V. A. Spicer, and Maud C. Lewis. The program is under the direction of Mr. H. S. Jefferson and a musicale is presented every Sunday afternoon. In addition to the organ recitals there are concerts scheduled for seven choral organizations and three orchestras.

The Organ in Industry, would be a good theme for considerable thought on the part of salesmen, recitalists, and the profession in general. Funeral parlors have lately taken unusual interest in the organ and sales are greatly increasing in this comparatively new field. Through the past decade there have been various notable organ installations in great industrial offices. Certainly the field is ripe for the harvest wherever a suitable auditorium can be found. The trend in big business has for many years been toward better provision for the welfare, social intercourse, and happiness of the employees. The time is ripe for placing organs, large or small, in every one of these auditoriums.

BROOKLINE, MASS.

LEYDEN CONGREGATIONAL OPENING
Last year the church was badly damaged by fire; the rededication festivities late in October included many interesting features. Mr. Charles D. Irwin, organist emeritus, gave an address on the new organ, which was a Hutchings of 1911, rebuilt and enlarged by the Hall Organ Co., making a 3-38; Mrs. Blanche T. Brock, organist and director, assisted in the lecture. Mr. Ralph Adams Cram, the famous architect, gave a lecture on The Church and Her Art, and Mr. Everett E. Truette followed with a recital (program in other columns). For the Sunday services Mr. Irwin played the organ solos and Mrs. Brock directed and accompanied the choir.

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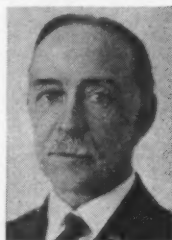
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Since his last public appearance in Boston Mr. Chandler Goldthwaite has advanced considerably in laying out his programs. His latest program, however, could have been improved not a little by elimination and also by judicious transposition. To have begun with the Guilant Sonata would have given the Bach Passacaglia a better setting elsewhere on the program. The program as a whole met with approval and also enthusiasm. Naturally, there were diverse opinions; to one who had been trained by the older school, the Bach Passacaglia seemed weakened by fanciful registration. That type of registration simply gives it pleasing qualities and overlooks its majesty. Very fine indeed was the impression made by such works as Stoughton's Enchanted Forest, Jepson's Pantomime, and Goldthwaite's Two Etudes. This successful program was given under the auspices of the New England A. G. O., as the opening recital for the season.

Oct. 23 Mr. Everett E. Truette played a dedicatory recital on the enlarged and rebuilt organ at Leyden Congregational, Brookline. Before the program a half hour was given over to an address on The Church and Her Art, by Ralph Adams Cram, the renowned architect. His remarks were forceful. Also they were trite. This was bound to be so considering the time and place and the fact that he has repeatedly discussed these same factors before audiences during many years. Mr. Truette played tastefully and his program had been selected with care. It was a program that the majority could enjoy throughout. As arranged, the music did not progress definitely toward a climax but followed sedate and sober lines with intermingling of selections sad and selections joyful, some brilliant, some drab. The organ itself in revised edition is very effective. The Hall Organ Company has rendered a good service with the material at its disposal.

GEORGE W. ANDREWS

A.G.O., A.M., Mus. Doc.

Professor of Organ and Composition,
Oberlin Conservatory of Music; Conductor,
Oberlin Musical Union;
Organist, United Church (Congregational)
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Oct. 24, at Memorial High School, Roxbury. Mr. Irving H. Upton, organist of Eliot Congregational for nearly thirty years, died very suddenly. A few moments before returning to his office he had been in conference with other teachers. Thereafter, he hurried up the stairs and shortly was picked up unconscious from where he had fallen on the floor. His passing was a distinct shock to a host of friends. As it so happened, he had selected the music for the church services for a month or more in advance and thus on the Sunday following his death the program was carried out just as he had arranged for it and including the organ music. The funeral was held before a large concourse of people on Sunday afternoon. For the present, the writer of this column has charge of the morning service at the Eliot Church a task he has filled on other occasions.

It would be a shame to be taken too seriously when writing about an affair in which the writer was a chief actor, but even disregarding a fear of being misunderstood, I wish to write about a concert given in the Arlington Town Hall under the auspices of the Arlington Heights Study Club. Artistically it was not a great success, and for reasons that need not be stated at this time. Also, it was not a failure! No one on the outside would be able to realize all the pitfalls that beset an undertaking on so large a scale. And these continue up to the time the curtain falls!

To begin with there is the organizing

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of solo and chorus forces. If it is difficult to find just the right voices for a church quartet, it is much more difficult to find voices of dramatic quality to be the soloists in a work like "In a Persian Garden". The text consisting of epigrams about death had to be put in dramatic form to permit of a tangible tale and suitable action. Costuming had to be considered. The chorus voices had to be selected with care. All the parts had to be memorized before the final rehearsal. The dramatic coach must attend to everything pertaining to the stag-

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ing. Scenery must be provided. A ballet must be gotten ready.

Then there is the organization of an orchestra to play the accompaniments. Not the least of difficulties is the orchestrating of the original pianoforte accompaniment and the copying of all the parts. Such an undertaking requires in itself nearly two months of hard work. The scoring must be made absolutely correct! As Liza Lehmann used no contrapuntal devices in her music, orchestration is made more difficult. And especially bad

is the sustained bass that hinders rhythmical progression, the bass, as it were, hanging like lead weights on the rest of the orchestra. These matters have to be solved.

A program with only "In a Persian Garden" as the major attraction is altogether too short for an evening's entertainment, and so it becomes necessary to add a preliminary concert of instrumental music while the cast and chorus are being costumed. Such a program may enhance or destroy interest. It must be carefully considered in advance just what the effect will be. What is entailed in bringing so important a composition as this "musical fantasy" to performance cannot be appreciated until it has been tried!

I wonder why other musicians do not attempt work of this kind. The reward in satisfaction is great. Financially, of course, there is no return. Should any organist take interest in this sketchy description and would like fuller particulars about the way to proceed, the author of these notes would be pleased to supply information.

Wallace A. Shipton, assistant organist at St. John's M. E., Watertown, who has for some years played the tower Chimes as a part of his duties, is planning a series of Chimes programs for Sunday evenings during December, to include German Chorales, Hymns from Handel and Haydn, English and Welsh Hymns, Christmas Carols, and Selections in Cathedral Style.

MOLLER IN MEXICO

The Union Evangelical, Mexico City, opened a 2-15-55 Moller Oct. 27 in recital by Mrs. Donald Mackenzie, A.A.G.O. The stoplist is cleverly designed for many musical effects: Pedal: Lieblichgedeckt, Sub-bass; Great: Diapason, Dulciana, String, Melodia, 4' Flauto Traverso; Swell: 16' Bourdon, 8' Dolce, Salicional, Voix Celeste, Stopped Flute, 4' Flauto d'Amore, 2' Flautina, 8' Oboe.

MARGUERITE A. SCHEIFELE presented her pupil Minnie M. Rowley in a student recital in Holy Spirit Lutheran, Reading, Pa., in which Miss Rowley played works by Nevin, Johnston, Yon, Handel, Dubois, and Bach.

MR. AND MRS. GEORGE H. CLARK of Chicago entertained the local N.A.O. at their home Nov. 4 in a program of organ music and a fine supper; Clokey's Suite for organ and piano was played by Gertrude Bailey and Irene Belding Zaring.

—MINNEAPOLIS—

St. Mark's Choir sponsored a Dupre recital Oct. 20 and the church "was filled 30 seconds after the doors were opened and hundreds attested their interest by standing over three hours—one waiting, two listening." The recital was financed by an offering. Nov. 3 the first musicale was given by the combined choirs of St. Mark's and Gethsemane, totalling 80 voices, under the direction of Stanley R. Avery, of St. Mark's, in a performance of Gaul's "Holy City." Nov. 24 and Dec. 1 the choir gave Handel's "Judas Macabaeus" in dramatized form, the oratorio lending itself most readily to such presentation. Dec. 22 the "Messiah" will be given in the Municipal Auditorium, and a carol service Dec. 29.

WARREN D. ALLEN

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60 recitals by Mr. Allen.
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6 by various guest organists.
66 pieces by 31 Americans.
26 pieces by 22 Britishers.
76 pieces by 29 French composers.
83 pieces by 21 Germans, plus
38 works by Bach.
33 pieces by 24 others.
322 compositions.
128 composers.

Mr. Allen's programs for the period have been stapled together in chronological order to make an unbound booklet.

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There is little to report for New York City that will not be found fully reported as separate items. Two interesting side-lights have developed. The Church of the Ascension has decided to keep open forever and a day, 24 hours a day; the doors will hereafter never be closed. The Public Service Companies pay for an extensive advertisement of their own in which the churches get the benefit, with particular reference to New York's list of magnificent organs, electrically blown.

Loew's has announced that there will be no such thing as an organist in a Loew house in the future. Sad days ahead.

The Oratorio Society under Albert Strossel's baton announces four concerts in Carnegie Hall; Handel's "Judas Maccabaeus" Nov. 11, Handel's "Messiah" Dec. 27, mixed program Feb. 15, and Bach's B minor "Mass" May 5. The new Kilgen Organ will be used for each of these concerts. Mr. Alfred M. Greenfield is assistant conductor.

Nov. 17 Mr. Hugh Rose of the Schola Cantorum gave an illustrated lecture on Choral Conducting, under the auspices of the N.A.O., in St. Bartholomew's Church.

The Friends of Music under the baton of Arthur Bodanzky will give their current concerts in Mecca Temple; the dates are: Nov. 3, 10, 17, 24, Dec. 8, 15, Jan. 5, 12, 19, Feb. 2, 9, March 9, 16, 30, and the major choral works selected are:

Brahms' "Requiem"
Bach's "Ein Festeburg"
"Christmas Oratorio"
"Phoebus and Pan"
"St. John Passion"
Mendelssohn's "Elijah"
Cherubini's "Mass"
Handel's "Alexander's Feast"
Purcell's "Dido and Aeneas"

Vol. 1, No. 1 of Top Notes, under the editorship of Pierre Key, made its appearance Oct. 19, dealing with professional activities in New York City. "Top Notes" will be made for that fast-growing array of forward music devotees who incline towards what is direct, concise, and free from bunkum. It has been designed for those who can see the point without the aid of a diagram and who carry an open mind. It will strive to gather and convey the news quickly, and to print it in the fewest possible words." Subscription is \$2. yearly.

The N.A.O. officially welcomed its new

president, Harold Vincent Milligan, at a dinner in Pythian Temple, Oct. 29. H. Beckett Gibbs gave a presentation of Gregorian music, illustrated with 3-part arrangements for men's voices.

—ESTEY N. Y. SERVICE—

The New York office of the Estey Organ Co., at 642 Fifth Ave., announces that it will gladly give visiting organists the following special attention: secure hotel accommodations at reduced rates, reserve pullman accommodations, reserve theater tickets, care for mail and phone calls, afford use of one of the three Estey Organs in the studio for the purpose of trying new organ music, etc.

—SCHIRMER—

G. Schirmer Inc., announces that Mr. Harold Flammer has become vice president and has transferred his Flammer stock to the Schirmer catalogue as a distinct unit. Mr. Flammer joined the Schirmer organization in 1913, retired to found his own business in 1917, purchased the Luckhardt & Belder business in 1925, and is now again associated in business with his friend of long standing, Mr. Carl Engel, president of G. Schirmer, Inc.

—M.T.N.A.—

The annual meeting will be held in Cincinnati, Dec. 26-28, under the presidency of Wm. Arms Fisher, with Mr. C. Hugo Grimm chairman of the local committee. There will be concerts by the Cincinnati Symphony, Hermann Trio, Cincinnati String Quartet, etc.

—HALL ORGAN CO.—

Mr. F. Campkin is again, after an absence of 18 months, chief of the console department; his leave of absence enabled him to specialize in further investigation and experiment, with special attention to the new Hall console in Battell Chapel, Yale University.

Mr. C. B. Floyd, vice president, gave a musicale in his home, when the organ solos were played on the Hall Organ through the means of records made by Bonnet, Eddy, Farnam, Goss-Custard, Heinroth, and Lemare.

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—WEST. WASH. A.G.O.—

The first of a series of informal afternoon recitals of the Chapter was given Oct. 20 on the 3m Austin in Swedish Baptist Church, Seattle, and was a great success, with a larger audience than usual. The players were Miss Esther Parker of St. Paul's Church, Miss Amy Fredrickson of Swedish Tabernacle, and Mr. John McDonald Lyon of St. Clement's P. E. Guilman's First Sonata opened the program and Russell's Basket Weaver and Brewer's Autumn Sketch represented American composers.

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—WINNIPEG C. C. O.—

The 4th Annual Church Music Conference was held Nov. 4 and 5. On the 4th in Holy Trinity at 5:45 was a Choral Evensong, with music by Franck, Noble, Brahms, Bach, and Karg-Elert. The Evening Worship of the 5th in Westminster Church presented music by Reger, Palestrina, Tallis, Widor, Shaw, Bach, and Purcell. There was also a very interesting Choral Demonstration based on the following program, with introductory remarks by Mr. Peter Temple, and music by choirs directed by W. Davidson Thomas, George Doublas, Wilfred Layton, Herbert J. Sadler, and W. H. Anderson:

Tudor Period: Byrd's "O Christ Who are the Light and Day" (1543-1623)

Restoration: Purcell's "Remember not Lord our Offences" (1658-1695)

18th Century: Boyce's "O Where shall Wisdom be Found" (1710-1779)

Early Victorian: Wesley's "The Lord hath been Mindful of Us" (1810-1876)

Modern English: Wood's "O Thou the Central Orb" (1866-1927)

Modern English: Howells' "Here is the Little Door"

This very live Center of the Canadian College of Organists sets a worthy example to all similar organizations, in presenting a constructive, instructive, and genuinely interesting program of this type. The recital

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series in Westminster Church includes the following:

Nov. 17, Wilfred Layton
Dec. 15, Ronald W. Gibson
Jan. 5, Peter Temple
Jan. 26, Henry H. Bancroft
Feb. 16, Herbert J. Sadler

Mr. Dupre gave a recital Oct. 23 on the Casavant in Grace Church, Winnipeg.

—OBERLIN CONSERVATORY—

About forty of the faculty and students journeyed to Berea Oct. 16 to hear Dupre on the Austin in Baldwin-Wallace College.

Most of the organ graduates of last year's class hold positions as teachers in various colleges this year, though several are busy as church organists and directors. Among the teachers:

Mr. Theodore Hunt, Director of the Music, of Albright College, Reading, Pa.

Miss Dorothy DeLancy, teaching piano and organ, University of Illinois, Urbana.

Miss Catherine Carl, College Organist, Talledega College, Talledega, Ala.

Miss Eunice Kettering, teaches organ, piano, and harmony, State Teachers College, Harrisonburg, Va.

Miss Martha Messerly is also teaching in Virginia, at Sullins College, Bristol.

Mr. Richard Jesson, at Manhattan, Kansas, teaching in the Music Department of the Manhattan State Agricultural College.

Miss Marrie Stirling, as mentioned last month, continues at Oberlin Conservatory, as a teacher in the Theory Department.

Of those holding church positions, Mr. Paul Humiston is at East Congregational, Grand Rapids, Mich.

Miss Frances K. Beach, at the Congregational Church, Poughkeepsie, N. Y., closely associated with Vassar College.

Miss Zelma Muth, First Evangelical Amherst, O., and is teaching piano and organ privately.

—L.E.Y.

—DR. DICKINSON—

Dr. Clarence Dickinson, director of the new school of church music of Union Theological Seminary, gave the dedicatory recital on the First Methodist's 4m, Bridgeport, Conn., Oct. 20, and drew a capacity audience which filled all adjoining rooms, and yet several hundred were turned away. The recital marked the conclusion of the exercises of dedication of the new Gothic church and parish buildings.

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Bach—In Dulci Jubilo
Baumgartner—Diversissement (ms.)
Karg-Elert—Mirrored Moon
Jacob—Vintage
Vierne—Westminster Chimes

One of the most delightful organ recitals was this dedication recital by Mr. Farnam. The organ sounded quite good, though the program gave no hint as to the builder; I heard many inquiries but no one seemed to know anything about the builder.

Mrs. Blum, donor of the organ, made a short speech which I could not hear, but she appeared to be a charming and gentle little lady. Mayor Walker was scheduled to make the dedication speech and this gave Mr. Farnam plenty of police protection. The Mayor sent a substitute who made a long speech but was a poor substitute for "Our Jimmy." There were perhaps 700 people in attendance and with the exception of two or three young women, who had apparently come for the purpose of seeing the Mayor, all remained throughout the program.

The room in which the organ is housed is quite large and the console is in the balcony so that we were unable to see Mr. Farnam while he was playing. When responding to the applause Mr. Farnam would come to the rail and bow, giving the audience an opportunity to become acquainted with him.

There was a great deal of applause for each number but the ones that seemed to please most were Mr. Baumgartner's Diversissement, Karg-Elert's Mirrored Moon, and Jacob's Vintage. Mr. Baumgartner's was a sprightly and most interesting number and deserves wide popularity in the recital field.

The program was skilfully thought out and kept the interest of the audience for the entire program. Every composition was a beautifully colored picture; to my mind no one can color a Karg-Elert in the way that Mr. Farnam does. It was a rare treat.

—d'Y.N.A.

J. SIDNEY LEWIS, Works Accountant of the San Francisco office of the Bethlehem Shipbuilding Corporation, has published a "Christmas Carol" of his own, dedicated to the Philharmonic Chorus of San Mateo County. It is a two-page work in 4-part harmony suitable for choral bodies of large proportions.

The Bible with its "all men are liars" has its laugh on your Scribe, for just this week comes the announcement that the Art Museum has decided to resume its organ recitals, beginning with a lecture recital by Dr. Francis L. York, last year's honorary curator, and continuing every Thursday during the season.

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By ABRAM RAY TYLER
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Has the organist passed out of the movie picture? For many years the theater organist has laughed his fellow church musician to scorn, assuring him that he was a fool to waste his time on the church which neither appreciated nor paid him, but I find the woods full of men and women, begging to be advised where they can get into a church. The reading of Schaeffer's "Beethoven," which no musician can afford to miss, has brought to mind how great is sometimes the reward of posterity to those whom contemporaneity has denied. And so it will perhaps be regarding the church organist of real devotion, some future generation will be told how great he is.

In Detroit, organ music has apparently received a body blow, for the Institute of Arts has given over its music problems to a pianist, who seems to have made little provision for the use of the organ

in the Museum Auditorium. He is furnishing very interesting Historical Lectures and programs, which organists might well attend, to their profit as well as pleasure.

The local Guild begins the year crippled, in a way, by the resignation of Beecher Aldrich from the deanship. An interesting meeting opened the year, Oct. 24th, at the Church of the Messiah, and Ernest Ibbotsen gave an interesting talk with photographs on his year in Europe.

We have had Morris Gest's great "Miracle" too, and we have Gabrilowitsch back at the desk. Never was a greater performance than his Cesar Franck Symphony which only an organist who was at the same time a great improvisateur could have written. The Bohemians too are under way, under Francis York's Presidency, and bid fair to have another banner year.

So we are off again. Way off in some ways, as above will evidence, but not so badly off as the stock market. Fortunately most Detroit musicians were too poor to be caught in the smash.

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